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## Creating The Water Clock

Amy C. Laws  
*University of New Orleans*, laws2.amy@gmail.com

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Creating The Water Clock

A Thesis

Submitted to the Graduate Faculty of the  
University of New Orleans  
in partial fulfillment of the  
requirements for the degree of

Master of Fine Arts  
in  
Film and Theatre  
Film Production

by

Amy Collier Laws

B.A. Louisiana State University, 2012

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## ABSTRACT

This thesis will discuss the making of my short film *The Water Clock* at the University of New Orleans from its inception to its final short film form. Part One discusses the balancing of content and style and explores the relation between time and water as inspirations for story. Part Two details the preproduction process and major crew members' collaborations and contributions before filming. Part Three describes daily successes, struggles, and direction while in production. Part Four describes every phase of the postproduction process as the film is completed. Lastly, I will analyze my personal growth as a filmmaker.

Keywords: The Water Clock, time, water, symbolism, content, style, dripping sink, short film, coming of age, Amy Collier Laws

## INTRODUCTION

### Balancing Content and Style

What makes a good movie? Is there really any one correct answer to what makes a good film? Everyone has her own background and experiences and, therefore, her own taste in movies. But when not discussing genre, what, at the core of a film, qualifies it as good? I found that I was asking myself these questions as I prepared to undertake the most important creative project of my life thus far—*The Water Clock*. I wanted to make a film that spoke from personal experience, but which was also cinematic. *The Water Clock* is a coming of age drama which portrays the protagonist Joanna's move from a stagnant dependency to a hopeful independency after refusing to take money from her absent mom. Joanna decides that she can no longer depend on her mom to come back and take care of her, but that she must grow up and take care of herself and her sister on her own. Telling a coming of age story can be difficult as such a story is as old as time. I needed to make sure my story had original, sincere content told through cinematic language.

I learned last year how valuable sticking to content you believe in can be when making a good film. After casting my second-year film *The Living*, many classmates and faculty decided that there should be a reason I chose a white mother and a biracial daughter to be in the film. I had not written the film with any ethnicity in mind. When casting, I simply chose the best actors for the roles. However, fervent comments from the people around me demanded that there must be a back-story having to do with racial prejudice among family members. I was wary of adding these details, which I openly expressed, but in the end gave in to the suggestions. The film lost something when I did so. It stopped being a film about dealing with grief, whomever one may be, to also being about dealing with prejudices in a biracial family. This muddled my original

content and caused the story to suffer. I write for a world that I see and want, which is a world full of color and a world full of strong women. I believe that creating these characters and having them deal with universal problems and emotions speaks louder to equality than any activist film I could ever make. Making these characters the “norm” seems like the natural thing to do, which is why drawing attention to a racial prejudice within the story just because two characters of a different race are related, made the film feel insincere at times and over-dramatic.

I was still proud of the film I had made, while having learned a lesson about sticking to my gut and original content along the way. I believe that when I gave up part of what I knew to be true about the film to please people who were not as connected to the subject matter as I was, I lost a connection with the audience. Connection to content is an important part of the filmmaking process.

First and foremost, a movie must have some feeling and experience to which a writer can personally connect. Out of this one experience or feeling, a story is born through character, goal, and conflict which allow for change or the possibility for change within a story. I have never considered myself a stranger to writing, especially when it comes to expressing personal experiences. In middle school and high school, I was writing poetry. When I began college at Louisiana State University in 2008, I took poetry workshops, which led first to short story, and then to screenplay workshops. I began my graduate career at The University of New Orleans in 2015, eager to hone my skills further in screenplay writing. The main problem that I encountered was speaking about characters’ thoughts and feelings or over describing details of character or setting. In short stories, one would explore a character’s inner world, often through what the character was feeling or thinking in that moment of the story. In screenplays, however, the character had to show or act out his feelings visually; thus, the number one rule in screenplay

writing: “Show, don’t tell.” It took time for me to adjust my writing style to include more visual story. I recalled a short story I had written which contained the perfect visual with which to express a character’s inner world of anxiety—*The Water Clock*. I built a world with a strong female protagonist pulled from experiences of growing up in a household with my sister and mom. I built a world about the cycle of poverty which Joanna has trouble escaping. This content centered around a symbol, a dripping sink, which held personal significance as it represented being stuck in an inescapable situation where one’s efforts were rarely rewarded. The content in *The Water Clock* is near and dear to me.

Once a writer loses sight of the connection to the story content, it does not matter how beautiful or inspired the editing, production design, sound design, or cinematography are. The more specific the experience and feelings, the better. Connection to an audience is born out of a writer’s willingness to be truthful and to connect with what she is writing. Ernst Gombrich’s book *Art and Illusion*, “Chapter IV, The Image in the Clouds” discusses how content comes from experiences one has had as a child. When looking at certain objects, such as clouds, people project experiences onto them to which they can relate. In the instance of cloud watching, people from different backgrounds may see different shapes in the same clouds (182).<sup>1</sup> This is how most writers and filmmakers should develop stories and images with which they can closely connect, by being in touch with their past experiences and inner selves. Writers and filmmakers need to know when they or others are projecting. They need be in tune with their own and others’ inner worlds. Projecting former experiences onto characters, objects, and even sounds in the screenplay make for an emotionally, visually, and auditorily impactful movie. In *The Water Clock*, I began with the content of the dripping sink and had to build a world around that. Who

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<sup>1</sup> Gombrich, Ernst Hans Josef. *Art and Illusion: A Study in the Psychology of Pictorial Representation*. Vol. 5, Phaidon, 2014. Print.

would own a dripping sink? What would that character's problems be? Because I had personal experience with emptying buckets from my leaking sink when my family could not afford to have it fixed, as well as washing my hair in the sink when the hot water was broken, I could build a protagonist with whom I could connect with. Cinematic language allows a closer look into the human condition, into unknown perspectives, than any other art form. I believe that this is what makes film so special. Cinematic tools must be used to technically express content in a dynamic and unified way on screen.

Filmmaking has evolved since its inception. The first movies such as *Employees Leaving the Lumière Factory* and *Arrival of a Train at La Ciotat Station* by the Lumière Brothers in 1895, among others, were all long shots with no narrative.<sup>2</sup> As technology progressed so did visual style and the cinematic language. Shot sizes began to vary from long to medium to close up shots. Different angles such as high, low, and Dutch angles were explored. Editing became a new way to tell a story through editing tricks, juxtaposition of shots, or jump cuts. Production design began to evolve from nonexistent to fantastical. Different camera lenses could exaggerate depth or condense depth.

Cinematic language developed over time to create three different categories of filmmaking, which are realism, exhibited in *Bicycle Thieves* (Vittorio De Sica, 1948); formalism, made popular by Georges Méliès' *A Trip to the Moon* in 1902; and classicism which is exhibited in *The Great Train Robbery* (Edwin S. Porter, 1903). Classicism remains the most popular form in Hollywood today. Realism uses cinematic language to create a more realistic feel through handheld camera work, available lighting, existing locations, gritty production design, and sometimes even non-actors. Formalism uses cinematic language to do the complete opposite by

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<sup>2</sup> "Realism / Formalism / Classicism." *Pretty Good Films*, Weebly, [www.prettygoodfilms.com/realismformalism.html](http://www.prettygoodfilms.com/realismformalism.html). Accessed September 2018.

bringing the viewer into a more fantastical world with complex design, noticeable camera movements that focus on the psychological, purposeful lighting to create a mood, and sometimes even dramatized acting. Classicism is a balance between formalism and realism which aims to tell the story in the best way possible without audiences taking notice of camera or lighting.<sup>2</sup>

In his book *Theory of Film*, Siegfried Kracauer believes that the close up is one of the most significant cinematic tools because it has the power to reveal inner thoughts and emotions previously unseen or hidden.<sup>3</sup> As I looked into how I would use cinematic tools to create a style which would speak best for *The Water Clock*, I turned to dramas that I love to see. I first watched *Three Colors: Blue* (Krzysztof Kieslowski, 1993), a film that had inspired me while making *The Living*. *Three Colors: Blue*'s thoughtful, formalistic moments of blue lights and music combine with realistic acting, set dressing, and wardrobe to create a balanced and yet explorational look into the main character's life. Through medium shots and close ups, the camera reveals the pain or isolation the protagonist feels, such as in the extreme close up of her eye when she first awakes in the hospital, and the close up of her grinding her hand against a stone wall. Another instance is when she sits alone in a coffee shop and becomes fixated on the coffee she is stirring. Kieslowski successfully projects the characters inner world onto outer objects such as the stone wall and the coffee, as well as through closeups of the protagonist's face. All these moments are given a beat to breathe, so that the audience can soak up all the emotion of the scenes.

However, I did not want to be quite as formalistic as *Three Colors: Blue*, so I watched *Room* (Lenny Abrahamson, 2015), a realistic film of a woman in captivity with her son. The colors are muted, and the set dressing is mismatched and dirty. Primarily medium shots and close up shots are used to create a feeling of entrapment, except for a few moments where the camera

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<sup>3</sup> Kracauer, Siegfried. *Theory of Film*. Oxford University Press, 1974. Print.

takes a high angle view of the characters as they are dreaming of the outside world. I decided that my short drama should fall in between the more formalistic yet gritty reality of *Three Colors: Blue* and the realistic yet smooth feeling of *Room*. I could use close ups of the sink to express the inner world of Joanna. I could use close ups of her face to express pain. The set dressing should be mismatched as in *Room* to express their poverty. Long, thoughtful beats should be present for the audience to become fully submerged in this world. Stylistic choices were emerging in my mind which would best express my content to audiences.

In her article *On Style*, Susan Sontag expresses that there cannot be style without content and vice versa. She explains that style is by no means quantitative; therefore, there are no styleless works of art. Complex style versus simple style simply refers to different types of style and not more or less.<sup>4</sup> As a filmmaker, one's style must be supported by the content, and not the other way around, yet a balance must also be struck between the two. I recall a Chinese proverb which I read in "Chapter Six, Conditions of Illusion" of Gombrich's *Art and Illusion*, which said, "Idea present, brush may be spared performance" (209).<sup>5</sup> I took this to heart when making *The Water Clock*. I wanted the story content to be so strong that it would not need help from stylization to grab audiences' attention. Susan Sontag states, "It is evident that stylized art, palpably an art of excess lacking harmoniousness, can never be of the very greatest kind."<sup>4</sup>

The over usage of these cinematic tools which make up a filmmaker's style will create a disconnect between the audience and the content. Movies which are guilty of such stylization where content is left by the way-side include films such as all of Michael Bay's six *Transformer* movies and Tim Burton's reboot of *Alice in Wonderland* in 2010. The heavy-handed stylization

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<sup>4</sup> Sontag, Susan. "On Style." *On Style*, 1965, [www.coldbacon.com/writing/sontag-onstyle.html](http://www.coldbacon.com/writing/sontag-onstyle.html). Accessed Sept. 2018.

<sup>5</sup> Gombrich, Ernst Hans Josef. *Art and Illusion: A Study in the Psychology of Pictorial Representation*. Vol. 5, Phaidon, 2014. Print.

distracts the audience from the content, sacrificing good storytelling for high design and spectacle. Most importantly, films should show the audience another's perspective in a new but sincere way without extreme style getting in the way. By employing cinematic tools to create style which complements my content, my audience will more easily connect to my film. I make movies so that my audience can purge their emotions, if only for a moment, and feel better for it. Watching films should help us understand other points of view while helping us understand ourselves. Movies are my therapy. If I can connect with one person on an emotional level through *The Water Clock*, then I have made a good film.

#### Inspired by Water, Time, and Circumstance

As with all my writing, the story of *The Water Clock* comes from my own experiences which are shaped and changed to have structure in which a character can grow. Growing up with two English majors as parents, I have also been heavily influenced by literature and poetry from the 1800s-1900s. However, the image and descriptive sounds of the dripping sink came to me first through a writing exercise in a short story class during my undergraduate career at Louisiana State University. The teacher asked students to write a few paragraphs showing a character's psychology in an external way. I wrote about a dripping sink and the anxiety it expressed for a young girl who was trying to sleep. The teacher liked my idea, so I made it into a short story in that same class. Below is a short excerpt of what I wrote in the exercise and later included in the short story, which is the inception of my thesis film.

Every time I close my eyes, the dripping of the sink finds its way  
to my ear again. The dripping keeps a steady beat, like music. *The music will lull  
me to sleep*, I tell myself again. I remain restless, though, as the musical sink drip,



drip, drips. Sitting up in bed, I stare at the unrelenting sink. No, it's not like music at all, but more like a clock. The second hand of the water clock tick, tick, ticks. Time is gathering at the end of the faucet and falling fast into the small stained drain of the sink. *Two months*, the nozzle breathes. Two months of waiting for her, for her ridiculous envelope. She hasn't come, but time is still moving, beating, ticking, dripping into that sink.

I get up slowly, trying not to shake Abigail, and tiptoe over to the sink. I don't know what I thought was going to happen once I got up. The faucet keeps dripping. Time keeps ticking. And I stand here, helpless, the watcher of the water clock.

The original short story is very similar to the current screenplay of *The Water Clock*. In the original story, however, the reader experiences the grocery store and the streets outside the apartment. Joanna never musters the courage to open the door and confront her mother in the short story, nor does she fix the sink. Other changes will be discussed later in the Preproduction (The Screenplay) section.

Before beginning graduate school at the University of New Orleans, I decided to take a few undergraduate film courses, one of which was Erik Hansen's Short Film Writing course in which I first made *The Water Clock* into a script. My interest in how powerfully visual the dripping sink could be as well as all it could stand for in the story began to grow. I researched the phrase "the water clock" before writing the script and discovered that a water clock is one of the oldest ways of telling time. The earliest known water clock was found in Egyptian pharaoh Amenhotep's tomb, buried around 1500 BCE. Although not the most accurate way to tell time, water clocks were used for quite some while, changing and evolving until they were replaced in

1656 by the pendulum.<sup>6</sup> As I continued my research I came across an ancient form of torture using drops of water—Chinese water torture. Chinese water torture uses the pace of dripping water in the same place on the prisoner’s head over time as the source of torture.<sup>7</sup>

With this new information in mind, I wanted to exaggerate within my story the torturous drip of the sink in the protagonist Joanna’s mind, a drip which ticked like time slowly passing by. Time would slip away one drop after another and yet nothing would change for Joanna. Time, hope, sanity, were running down the drain. Only she had the power to stop this cyclical torture.

Time is an elusive and yet well-established concept. However, the intangible nature of time, I believe, leads people to create proverbs, metaphors, and poetry in order to better grasp its passage. Time is called an “approaching cloud” in Walt Whitman’s poem *As the Time Draws Nigh*, much like the cloud in the flashback of *The Water Clock*. Time is called an “unfathomable sea,” and “waters of deep woe” in Percy Bysshe Shelley’s poem *Time*.<sup>8</sup> Time and time again, time is described through metaphor, and that metaphor is often linked to water, interestingly enough. As my first degree is in English, poems and stories of water and time were no doubt in the back of mind when I wrote about the dripping sink in *The Water Clock*.

Water itself is a powerful image that is used to express internal struggle or cleansing of pain or sin in many films. For example, the formalistic dreamy film world of *Big Fish* (Tim Burton, 2003) tells a story wrapped around the metaphor of a big fish, which represents the main character. This main character is dying, and his son tells one last story in which he races his

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<sup>6</sup> Suplee, Curt. “A Walk Through Time - Early Clocks.” *NIST*, 26 Sept. 2016, [www.nist.gov/pml/walk-through-time-early-clocks](http://www.nist.gov/pml/walk-through-time-early-clocks).

<sup>7</sup> Lilith. “The Chinese Water Torture: The Secret of Its Name.” *Emadion*, 14 Oct. 2016, [emadion.it/en/tortures/the-chinese-water-torture-the-secret-of-its-name/](http://emadion.it/en/tortures/the-chinese-water-torture-the-secret-of-its-name/). Accessed September 2018.

<sup>8</sup> “Time Poems - Poems For Time.” *PoemHunter.com*, [www.poemhunter.com/poems/time/](http://www.poemhunter.com/poems/time/). Accessed Oct. 2018.

father to the lake to ease his father's pain and become one with the water. In Adriano D'Aloia's essay *Film in Depth. Water and Immersivity in the Contemporary Film Experience*, he argues that

In the wake of this centuries-old tradition, contemporary cinema exploited the capability of water, visually and aurally, to give a palpable form to human desires and dreams. Water is often represented or evoked in film as a substance that submerges something that is destined to re-emerge. Through its semantic fluidity, cinema lets the unconscious drift before the eyes of the spectators and infiltrate their limpid gaze. A psychological malaise affects the main characters and has to be washed away with clean water (91).<sup>9</sup>

Joanna is emotionally submerged in the dripping sink. She has focused her frustration and pain on the drip and believes that fixing it will solve her problems of an absent mom and poverty. Because she is submerged, she cannot see that stopping the drip will not actually assuage her pain from the hopeless, dependent cycle that she is locked into. After Joanna confronts her mom, the sink takes on a new role and provides the cleansing waters she needs to begin again independent of her mom. When Joanna dunks her head into the sink, it becomes a baptism, giving her new life.

Inspiration for the two sisters' connection as well as the idea of a strong female protagonist came from personal experiences. I grew up in a household of women with my mother and my sister. While my mother was not absent, she often worked long hours in order to feed us and keep a roof over our heads, as does my protagonist Joanna. Growing up, our sinks would

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<sup>9</sup> D'Aloia, Adriano. "Film in Depth. Water and Immersivity in the Contemporary Film Experience." *Acta Universitatis Sapientiae*, Università Cattolica Del Sacro Cuore (Milan), 2012, [www.acta.sapientia.ro/acta-film/C5/film5-6.pdf](http://www.acta.sapientia.ro/acta-film/C5/film5-6.pdf).

become clogged, or our pipes would leak. Sometimes our hot water would not work. With no money for a plumber, we would either have to learn how to fix it ourselves or remember to empty the bucket that caught the water leaking under the kitchen sink. At the very worst of times, after Hurricane Katrina, we would boil water to take a bath or just wash our hair in the sink as Joanna does in the script. After experiencing pockets of hardship through the years with my mother and sister, I was interested in exploring my own feelings through the more extreme lens of *The Water Clock*. The story that I am telling correlates to the hard circumstances which affected my relationship with my sister and mother, as well as my journey into adulthood and independence.

While the story is fictitious, the experiences and feelings of neglect, resentment, pain, hopelessness, and the inescapable monotony of time are real and relatable. I always base the core struggles and conflict in the story on experiences and feelings that I myself have had, or else I would not be invested enough in the characters to write a good story. For instance, Joanna's struggles with her drug hazed mom were also inspired by a family member of mine who passed away after years of addiction and substance abuse. My inspirations for production and cinematography will be discussed in the Preproduction section.

## **PREPRODUCTION**

### The Screenplay

As discussed in the Introduction and Story section, *The Water Clock* was inspired by my own family, writings, and studies of literature in which the image of water and concept of time are explored in numerous metaphors.

*The Water Clock* tells the story of two young sisters living in a one-room apartment in an

impoverished, urban neighborhood. Seventeen-year-old Joanna is a hardworking high school dropout and caregiver to her ten-year-old sister Abigail. As time drips by, the leaking water of a broken sink measures their uncertain lives. Trying to find some modicum of control in her life, Joanna works tirelessly to repair the dripping sink thinking that it will somehow result in the reparation of hers and Abigail's lives. When these problems remain the same, Joanna realizes she must break the torturous cycle of dependency; she ultimately makes a defiant stand against her mother. Joanna cleanses herself in the running water of the sink and begins a new day of independence and hope with her sister. The sink lingers, ready and waiting to drip again, symbolizing more trouble to come.

The true transformation of this script began in Erik Hansen's Thesis Screenplay class. Before the class began writing, we read the screenplay for *Moonlight* (Barry Jenkins, 2016). I was surprised at how different this screenplay was from ones I had read before. Jenkins wrote in a poetic and lyrical way while still remaining clear and concise. The script was able to employ metaphors and have a style which added to the tone of subject matter. I was eager to emulate the writing style of *Moonlight*. The moment in my screenplay which most reminds me of Jenkins' script is when Abigail and Joanna hide from the Landlord, fingers to their lips, as if it is a game. Small moments like this one in a script can hook a reader as well as help paint a picture of the tone and mood in a scene.

I knew that I wanted to bookend the film with a delivery of money from the mother. The envelope of money needed to be the clue to the audience that something was wrong, and the envelope needed to be part of the solution in the climax as Joanna throws it back at her mother in defiance. But how could I make the film so that Joanna and Abigail were not just sitting around fighting while waiting for mom? In class, I offered up the option of Joanna fixing the sink. This

would give Joanna a physical goal and something to work on while waiting for her mother. The dripping sink, which had before only been a symbol of time slowly dripping by and Joanna remaining stuck in a continuous cycle, now became part of Joanna's redemption. Working on the sink gave Joanna the chance to change by taking control of her life. By fixing the sink she was taking a step toward becoming independent, which is how she finally realizes that she cannot wait around for her mom forever, she must take action and separate herself completely.

I wanted the mom's character to be very mysterious. The only time I wanted the audience to see her on screen was in the climax. Even then, she would only be a silent figure in the shadows. After workshopping with the class, Erik Hansen suggested that Joanna and her mom Sasha need to have a conversation in the hallway. I was hesitant at first, but the more I thought about it, the more it made sense. I believe the audience would have felt robbed after waiting the entire film to see and hear from the mom and never have this desire realized. I struggled with the dialogue in the climax for some time. It needed to have the intensity of a climax and yet remain realistic. Joanna needed to say everything to her mom and yet the dialogue needed to be brief. This scene was the most challenging and rewarding to write.

The last significant change that was made to the script was the edition of a flashback scene with Sasha. I had added little mementos of the mother around the apartment, such as her black dress and a picture of the small family, which was happy years ago, but my class encouraged me to add a flashback scene as well. I added a scene of the sisters in the park with their mom as a storm cloud approaches. The memory is rather ordinary, but it was one of the last times they were happy and together as a family unit. The storm cloud signifies the storm approaching in Joanna's life. At the end of the flashback, Joanna also sees drug marks on her mom's arm to which Abigail remains oblivious. This was an important moment to show so that

the audience can better understand the naïve longing and happy memories Abigail has of her mom while Joanna has tainted memories of her mom beginning to fall apart.

I needed the strain between the sisters to be apparent as well. Yes, Joanna wishes Abigail would respect how much she is doing for them by working at the grocery store and fixing the sink, but I felt I needed to add more conflict. So I made Abigail a singer in her school's choir. This added to the gap between what Abigail still has and what Joanna has lost. Abigail resents Joanna taking care of her because she is not her mom. Joanna resents Abigail having a life at school and adoring her mom. However, it was important to me to include moments of sisterly love such as when Joanna hugs Abigail, buys gifts, plays dead on top of the laundry, and chases Abigail with goop from the sink. The negatives and positives create a dynamic relationship between the two sisters. I used my relationship with my own sister as a model. It does not matter how angry we get at each other, we will always forgive and have fun with one another. Hardship and loss can weaken or strengthen a bond, and it has always been the latter for my sister and me, which is how it will always be for Joanna and Abigail.

I debated intensely whether or not the audience should see Joanna outside of the apartment. The consensus of my thesis class was split down the middle. Ultimately, I decided that the story would feel more claustrophobic if the characters remained in the apartment building except for the flashback in the park. Looking ahead to production, I realized that this would be a more manageable course of action. Writing in the hallway scene with Deza'rae, added an outside world to the story, and therefore depth. The hallway filled with people also showed how crowded the apartment building is and this adds to the tone of the film.

As I added in conflict with the Landlord, Abigail, and the sink itself, I wanted to always feature the sink some way in the scene. As the Landlord is knocking, the sink's drips torment

Joanna. Whenever the sisters fight, Joanna has nowhere to turn to be alone besides the sink. As Joanna fixes the sink, she hits her head on a pipe and stands up to shake the sink in frustration. Always the sink had to be there, in the forefront of the film, to frame Joanna's growth into adulthood. At the same time, I had to be careful not to hit the audience over the head with the image of the sink. I believe that I struck a good balance of featuring the sink while still focusing on the other moving parts within the story.

### The Crew

Having worked on over twenty student sets throughout my time at UNO, I was able to find core crew members whom I knew and trusted. I acquired the core crew members early on so that they would not have any other job offers before I secured them as part of my team. Having been asked to be on sets in an off-hand manner, which I did not appreciate, I always made sure to ask each crew member to take on a position because of evident skills that I had witnessed on previous sets. I have found that this often gives crew members the boost of confidence they need which, in turn, makes them more dedicated to achieving the vision of the film.

The first person I asked to work on my film was alumna Mary Casteel. I had seen her vision come to life while creating the visual style for Lauren Erwin's film *Vore* and knew that I had to work with her as my cinematographer. Having worked with her on Lauren's set the previous year as well as planning the UNO Film Fest with her, I knew that she was creative and cool under pressure. Mary and I built a smooth-running partnership. Lauren Erwin became my 1<sup>st</sup> AD, a role I was confident she would do well in, having been her fellow classmate for over three years and having seen her organizational skills and get-it-done attitude. I asked Emily Pouliard and Nick Manning, two UNO seniors, to be my producers. I was glad to have Producers who



were so committed. I have known Emily and Nick my entire UNO career, and it felt right to have them be such a big part of my thesis film. After seeing Henry Griffin's 2017 spring film, I knew that I wanted Jade Zuniga who was credited for production design on the film. I had never before worked with Jade, but after seeing the intricate production design on spring film, I was confident she would do well as the production designer. Unfortunately, her lack of delegation skills and ability to work independently caused large hold ups in preproduction and production. I will discuss this further in the Production Design (Disaster in the Design) section.

### Budget

I knew this film was going to cost me a good bit of money. I originally estimated \$12,770, but the film ended up costing around \$17,000. I do not know the exact cost of the film because many of the crew members lost receipts, even though they were told to hold onto them and turn them in. This is one of my biggest regrets during this entire experience. There should have been better organization with keeping track of the receipts. I will never really know where some of my money went, and, therefore, I will never be able to claim that money as a school expense when filing for taxes. This is the first time I have made a film where crew members failed to turn in receipts.

Underestimating how much post-sound would cost me was a huge oversight. I told myself that I would mix the sound, which is laughable when I look back on it. In order to have the best quality sound, and for my film to be taken seriously in the film festival circuit, it needed a professional sound mix, which ended up costing me \$3,080. I also spent \$745 on my composer which I had not allowed for. I did know that building a set would be expensive, and I was ready to spend \$2,000, but, in reality, construction cost \$3,800. Fortunately, art came in under their

\$1,5000 budget at \$702. Mary Casteel, my cinematographer, also did me a huge favor by using the \$500 I was going to pay her and spending it on camera gear from Panavision, so that my film would have the best possible look. I did not plan on paying her for color correction, but because she became busier with a new job, I felt it necessary to pay her \$150 for her time.

I told myself that I did not have time to fund raise and that I did not have time to get a grant for filming. This was true in the sense that filming time between the second-year film and third-year thesis film is practically non-existent. The mental and physical exhaustion involved in jumping from film to film as well as taking other classes, teaching, and putting on a film festival was something that also made me back off from finding funding for my thesis film. Moving forward, I will always work with a producer who can find money to support future projects since going into debt to fund films is unsustainable.

### Locations

My producers Emily Poulliard and Nick Manning searched for apartment locations early on, but every location they found looked bland and modern. I also searched for apartment and hallway locations. I did find some decent hallway options, but nothing came close to what I saw in my head. The apartment needed to look like it had been there for decades with a million small repairs to the wall or lights. I wanted grungy walls and windows fogged with pollution from the outside world. I came to realize that I wanted an apartment that I could change in any and every way to fit the design I saw in my mind. The UNO soundstage became the obvious choice.

Because I wanted to make this apartment seem like a real location, I built the hallway so that the apartment door opened straight onto it. My cinematographer Mary Casteel and gaffer Trenton Mynatt were excited to get the chance to stay in one controlled location and to be able to

do pre-lighting. I had done company moves for my second-year film and knew how time consuming they could be. This is why I opted to use the amphitheater on UNO campus as the only other location in the film. All we needed was a small patch of grass to become the park for the memory sequence in the film. The best part about the amphitheater location was that it was right next to the soundstage. Another plus was that there was no need to worry about getting a copy of the school insurance to show to a location manager because the school already had a copy of their own insurance. I will discuss construction of the set in more detail in Production Design (Building a Set).

### Casting

As the time for casting my film approached, I became very aware of how important the dynamic between the two sisters would be. I also realized that the age of my leads might be a problem in terms of acting experience. I spoke with my 1<sup>st</sup> AD and casting coordinator Lauren Erwin early on about my fears of casting minors, and we decided that in order to attract children with more acting experience, it was essential to offer a small amount of compensation. We sent out the casting call to local acting schools and agencies and got an amazing response. Over 50 girls came in for the parts of Joanna and Abigail over the course of three days.

As this was my first time directing minors, I thought long and hard about what to expect and how best to direct a child. My first instinct was to be more direct and to ask children questions to get a feel of what they understood about the character and what they didn't understand. I also spoke with my friends at UNO who have been actors for quite some time, in order to devise techniques and warm ups that would be good for children. In the end, I did not have difficulty communicating my directions to the children. In fact, I found communicating

with children to be fun and exciting because they are like sponges, soaking up every word you say. However, I did keep a close eye on how their parents behaved since I would have a working relationship with both the parent and the actor.

I ended up with three potential Abigails and two potential Joannas. I set up another audition for my final five actors to take turns acting out a scene together in order to feel out the dynamic between the sisters. If I chose poorly and the actors had no dynamic as on-screen sisters, the film would be dead in the water. Summer Campbell was cast as the older sister Joanna. When I first met her, she asked intelligent questions about her character. She also has a unique look, which could lend itself to the gritty hardships of the character's life. My first pick for Abigail was cast in a film in LA the following week, so I ultimately cast Kaitlyn Hall, who turned out to be the right choice. Kaitlyn brought sincerity and sadness to the role of Abigail. Summer and Kaitlyn even look like sisters, each with a small frame and blonde hair. Together, they brought out an understated realness which added to the tone of the film. As it turned out, Summer had her eighteenth birthday just before filming began, which meant no work restrictions. Scheduling was made that much easier by only having to work with one lead child actor, Kaitlyn, who was eleven at the time.

I was shocked at how few people read for Sasha and Deza'rae. Fewer than ten people came in, perhaps because no pay was offered for the secondary characters. I knew that Normeka Ageous was Deza'rae immediately. She was the first one to read for the part, and no one else measured up to the conviction she had when she read the role. While the character of Sasha is important within the story, the role had no lines when I held auditions. All Sasha-potentials read Deza'rae's lines. I first offered the role to an actor who looked related to the leads, but she turned down the part since, at the time, it had no lines. I then offered the role to Jamie Jennings whom I

believed to be the stronger actor, but who looked nothing like the leads. When casting was over, and I began to work on my script again, I ended up adding lines to Sasha's part to enrich the story and was happy that I had cast the stronger actor, no matter her lack of resemblance to the lead characters.

I used my UNO connections to cast the Landlord/Coworker and neighbor Mr. Bryson. Ron Centanni did wild lines for the Landlord on set and then fixed the sink as the Coworker in the montage. Lauren's father Louis Erwin stepped in as the grumpy neighbor Mr. Bryson. I also contacted UNO friends for the much younger children in the hallway scene, rather than holding a casting call. I cast my friends' children because my friends were film students and knew what to expect. Kathleen Vieira's daughter Sofia Braxton was cast as Deza'rae's crying baby in the hallway scene. Cypriene Oliver's children Jada and Ahanu Mitchell were cast as Deza'rae's playing children in the hallway. These children helped show what Joanna longs for in the film—to be a part of a family with her mother again. These secondary characters add depth to the story world.

Charleigh Bordelon, aged five, was cast as young Joanna. Cecilia Gutierrez, aged one, was cast as baby Abigail. I held a photoshoot for the younger actors with Jamie in pre-production to create the family photograph which appears in the film. My contact Dawn Roe of Dawn Roe Photography helped me find clients of hers who had children interested in acting. Charlie and Cecilia were the ideal age and extremely easy to work with. They helped to show a happier time in the small family's life.

## Rehearsal

Before rehearsals began, I scheduled a date with Kaitlyn and Summer to play mini-golf in City Park. It was hot and we all lacked putt-putt skills, but the bonding experience was invaluable as it helped build a relationship which allowed us all to relax around one another. Finding time to rehearse is always a challenge, but finding time to rehearse with parents and children in the mix proved to be even more of a struggle. The table read was a bit of a disaster as we could find no time in the immediate future when all actors were available. We ended up finding a time to meet when only Jamie was unavailable, so I read her lines. Kaitlyn and Normeka arrived ready to read but, unfortunately, Summer forgot and didn't show up to the table read. Lauren read Summer's lines as I melted silently in the corner, worried by the inauspicious beginning to the first official film meeting.

However, I was able to rehearse with Summer and Kaitlyn on three separate occasions, which was very important in the development of the sisters' dynamic. At the beginning of each rehearsal I played music and we stretched together to loosen up. I rehearsed every scene in its entirety between the sisters, blocking movements as best we could in our rehearsal space. We were unable to use the unfinished set. The main direction I gave both Summer and Kaitlyn was to feel the heaviness in their bodies with every move they made. I told them to realize how exhausting their life was. I also spoke with each of them about her individual character and how each sister felt toward the other. Pulling Summer aside, I asked her to take on the task of bonding with Kaitlyn off screen, since Kaitlyn was timid due to her young age. Once again, Jamie was unavailable to rehearse, but I was more confident that Jamie and Summer's climactic scene would flow well now that Summer knew her character. On the last rehearsal day, I took Summer, Kaitlyn, and Normeka to the almost finished set to show them the space they would be working

in. There, I blocked out the scene between Normeka and Summer in the hallway.

Working with these actors before filming was the best way to proceed. It left time for the actors to ask questions, take notes, and learn more and more about their characters. When filming began, there was an improvement in acting from all three actors, due to their having had time for my direction to sink into their core. I would like to have rehearsed with Sofia, Jada, and Ahanu before filming, in order for the children to get to know Normeka, but schedules never aligned. As a result, their hallway scene became the most difficult and time-consuming scene in production.

## Production Design

### **Constructing a Set**

I was reluctant to agree with the little voice in my head that kept telling me to build a set. I knew it would cost me quite a bit of money. However, I was dead set on creating the vision I had been building in my mind for years. Once I did give in, I became extremely excited. The chance to create a set with so much creative freedom could be once in a life time. My first concern was that I needed a construction person whom I trusted. Working with fellow students is always a fun learning experience, but I wanted someone who had the experiences already under his belt to make sure nothing went wrong with this set. During the summer before filming, I attended a July 4<sup>th</sup> party and met an art teacher from Hahnville High School, Killian Williams. We talked about my film and the set I wanted to build, and he offered up his services free of charge. He told me he had had experience building a friend's set a few years back, and that he was currently making renovations to his house. I jumped at the chance to work with him. As plans progressed Killian proved to be extremely knowledgeable about construction, as well as dedicated and capable. He always asked me what I wanted and made sure I was happy with what

he was building. After my crew broke down the set, I sold Killian the used lumber for less than half price in exchange for his work.

As I was 1st AD on my classmate's film only a few weeks before my film was scheduled to shoot, I knew I had to get ready to multi-task. I spoke to the faculty about reserving the space and where best to build the set in order to stay out of the way of classes. I used blue tape to measure and mark the layout on the floor of the sound stage. I went through this process twice as the faculty deemed the set too large and in the way of teaching space the first go around. My cinematographer also wanted to make sure there was enough space around the back walls of the set to put hot lights and still have space to move. For the final layout, I made the entire set smaller as well as rotating it so that the hallway was in a more out of the way location. The hallway measured about 23 feet long and 4 ½ feet wide, while the apartment room measured about 14 feet by 14 feet. My original idea of making it larger would have been impractical and worked against the cramped feeling I was trying to create within the space.

My carpenter and construction coordinator Killian located all the materials for construction and I gave him the "okay" for purchase. The materials were delivered to the soundstage in three different stages. A few crew members and I piled all the materials into the soundstage. I asked if Killian needed assistants in the building process, but for the most part he claimed he worked faster alone. The construction of the set took about two weeks. Then I started talking to Killian more about the aesthetic and feel of the apartment. I asked him to make it look as if the walls had been painted over again and again. I wanted the set to feel like an old apartment building that perhaps had had beautiful features in the past but, after repair upon repair, bad management, and a turn in the neighborhood, had begun to crumble into ruin. He ordered gypsum compound to texture the walls using a method called the knockdown technique,



and we worked together to get the perfect texture of not too clumpy and not too smooth in the hallway. I decided on the same technique in the apartment but with slightly less texture, so that the walls would not overly stand out to the audience.

When the walls were done, Killian began installing doors which were cheap hardwood slabs. Killian installed door in-sets and door jams to two of the doors which would be functioning, while the other two doors would not be. The door at the very end of the hallway was a large metal push door that I borrowed from the theater department. This added to the belief that behind that door were stairs and the outside world rather than a soundstage. The two functioning doors, one onto the main apartment and one onto the neighbor's apartment began to cement the world in reality as well. Trim and base boards were also added, a small touch that made the set seem real.

A window was installed at the end of the hallway as well as in the one room apartment over where the bed would be located. I wanted to really age the set by showing the small horizontal boards called laths, which were used in older structures, peeking through some parts of the walls. However, one day my production designer went to get supplies with my carpenter and came back with faux brick for this purpose even though I had never discussed buying faux brick. Since it was already purchased, I decided to go ahead and do a brick wall peeking through, rather than laths. I asked my production designer to relay to my carpenter to put the faux brick around each window. However, I came to set after the brick sheets were installed and found out my production designer had told my carpenter to put the brick wall for the apartment behind where the dresser would be. I was unhappy, but the deed was done, and I brushed it off and moved forward.

The last construction details to be added to the set were light fixtures, outlets, and the

sink. I asked Killian if it would be possible to get one or two working outlets in the apartment, and he said it would not be a problem. Because of this detail, lighting the set with lamps became much easier. There were also a few non-functioning outlets installed for aesthetic. When I inquired about working light fixtures in the hallway, Killian was excited to oblige. All of these electrics were installed and attached to lamp chords on the back walls of the set, then were plugged into stingers. I asked Killian if there was any way we could rig a working sink, and he jumped at the challenge. He installed the sink and then spoke to people at Lowes to see what he needed in terms of piping. In less than four hours, a working sink was set up. On the back wall of the set behind the sink, the drain pipe was emptied into a bucket. Above the drain bucket was a larger bucket, filled with water, sitting on a wooden structure Killian had built. He had attached to the bottom of the bucket a spout and hose that traveled through the wall to supply water to the sink. Water flowed from the bucket whenever the knobs to the sink were turned on. When the scene in the film called for a shot of running water and I wanted higher water pressure, the sink hose was taken off the bucket and attached to a hose which ran all the way from the theater shop. This set constructed by Killian Williams was true ingenuity that far surpassed what I could have hoped for.

### **Disaster in Design**

I gave the job of production designer to Jade Zuniga early on in pre-production. She had worked on the UNO's most recent spring film as production designer. When I watched the spring film, there was an intricate attention to detail when it came to the set dressing and colors, so I was eager to work with Jade. When we met, she seemed agreeable and knowledgeable on all accounts. As pre-production progressed, and the time of production drew near, it became clear that my chosen production designer was unprepared to work on such a big film. Plans began to

unravel rather quickly.

The production designer did not communicate with her team, buy items on time, choose paint colors for the rooms, discuss colors with wardrobe, discuss props with the prop master, or contribute to design. She did make a 3D set model with my guidance, which was very useful for the set builders. She began a look book, but never finished it. She also tried to make an art breakdown, but it was incomplete and from an earlier version of the script, even though every revision was made available to all department heads. Under her supervision, \$200 cash of prop money was misplaced during production. At our summer department meeting, I had told her that I would pay her for working on my set, but a few weeks before production she took on two other jobs. As a result of her changed schedule, she did not step onto the set to do any type of design, except for a few hours the night before filming began, and left long before the art team and I were finished decorating. She worked on set sporadically during production.

With less than two weeks before production, I called my producers Emily Poulliard and Nick Manning who jumped into action, contacting and scheduling work with the art team. I took on more of the role of production designer giving specific design instruction to the art team and working along-side them. Emily took charge of driving Jade to different thrift stores to buy furniture. Finally, the set was beginning to look like an apartment. My taking on this new role in the art team caused undue stress and sleepless nights, but I am happy and satisfied with what we accomplished in the end and how everyone stepped in to help. Although Jade struggled to act and delegate, she did work hard to buy all the furniture and helped in the early stages of set construction, which is why I will credit her as art director and 3D set mockup artist, rather than Production Designer.

## The Aesthetic of Design

The finished set was truly amazing. The details which the art team worked so hard to finish paid off and everyone who walked onto that set felt like they were in the world of the story.

I imagined the neighborhood to be similar to downtown in *Little Shop of Horrors* (Frank Oz, 1986). The neighborhood in *The Water Clock* used to be vibrant and happy, but, over the past few decades, stores have been replaced by pawn shops had moved in, stores had closed down, and old buildings had been converted into passable apartments where too many people live. I was also inspired by the cramped living conditions and communal bathroom in *A Raisin in the Sun* (Daniel Petrie, 1961). Inside *The Water Clock*'s hallway, one can hear the communal toilet flushing, TVs playing through thin doors, people yelling in the stairwell. The walls look like they have been painted over time and time again. There are stains from old pipe leaks on the walls, and old liquor bottles and newspaper on the floor. The window at the end of the hall is grungy with pollution from outside and the brick, long covered up, is showing through where pieces of the plaster are chipping away. Paint is peeling off the walls and doors. There is bad air circulation which has caused damp walls and mold in the corners of rooms. In the apartment, the dresser has worn away the paint on the wall. Another grungy window hovers over one full size bed on an old metal frame. A sink is hung precariously on the wall across from the bed, and in one corner of the room a makeshift kitchen is set up. I wanted this world to feel like the inescapable bottom of the barrel. I had to make sure the aesthetic was exactly right to justify building a set.

For set dressing, all the furniture and props were bought at thrift stores or had belonged to my grandmothers. All furniture and props needed to look as if they had been found or bought

second hand. There were drawers missing or broken on the dresser. Everything in the apartment was mismatched, yet worked well together with a muted color palette. The color of the apartment was a washed out beige yellow. It took four tries to get the right paint color. First the room was too much of a dark yellow and then too white. Finally, the room was painted something in-between. It still did not feel right to me, so I created a wash of mostly water with a touch of yellow, brown, and white paint. This gave the wall the grungy look I wanted and was finally a neutral enough color that it would not distract the audience. For the hallway, I chose the paint color of dark green right away, and it looked and felt right for a dark, dingy hallway. Inside the apartment, I wanted to imitate the grunge of *Delicatessen* (Marc Caro and Jean-Pierre Jeunet, 1991) and the more washed out look yet with small pops of color in *Room* (Lenny Abrahamsan, 2015). Set dressing and props such as cups with faded pink, orange, and blue around the rim, light purple stuffed animals, faded flower bed sheets, and faded blue and pink towels all fit well against the other beige, yellow, and off-white colors in the room. The floors were made to look like wood in an old building by using a cheap brown wood roll out vinyl flooring. I encouraged crew members to walk on the flooring after it was put down. The more worn in it looked, the better.

In order to really make the room feel old and unclean, fake dust was added to all surfaces as well as coffee or tea. Dipping a cloth or sponge in the tea helped apply a realistic look of rust. To create the look of mold, a sponge with watered down paint was used. The stains were applied too heavily at first, especially by the crack over the sink and the corner of the window, but it was easily corrected to look more natural. Finishing touches like scrapes to the floor boards were added as well. My art team suggested a table in the apartment, but I was very much against it, as I believe a table represents a place where family gathers. This family was broken; they should

not be sitting at a table. I did decide to add a folding table, however, which leaned against the wall, unused the entire film. Because the sisters use a communal bathroom, they keep all toiletries in the room. We hung up their faded towels and put their toothbrushes and hair brushes by the sink.

I also asked the art team to get a few things to put on the walls like music stickers or clippings of nature from magazines. Old toys that look like they belonged to a younger child were placed on the bed since Abigail would hold onto anything that reminded her of a time with her mom. Dirty laundry was always lying around the room, as they had to go to the laundromat to wash their clothes. There were unclean dishes in the kitchen. I wanted the room to look sparse but lived in. I also wanted the room to change with the story as Joanna evolves while fixing the sink. The story begins with a messy room. Then the laundry gets folded, the dishes are put up, and the floor and sink are cleaner by the time Joanna confronts her mom.

Costumes followed the same guidelines as the set. I wanted washed out colors and pre-worn, mismatched clothing for Joanna's leisure clothes. Abigail's uniform looked too large, as if it had belonged to her sister at some point. Joanna had a green apron for her job at the grocery store. I wish I had thought to ask Cypriene Oliver to create a logo for the grocery store where Joanna works to be put on the apron, but it did not occur to me till there was not enough time left to add one. Joanna's pants for work are pale and too short as if she outgrew them a year ago. Her button-down tops are a faded yellow, white, or striped. At the end of the film, however, Joanna has on black pants that fit and a nice blue top to go to her job interview. Sasha, the mom, is dressed in tight clothes that lean to all black which implies that she is standing on the corner to make her money. The dress that Joanna tries on in the montage is one her mom left behind which is why it is black and too big for her. Deza'rae, the neighbor, is dressed in a more colorful pink

head wrap and robe to separate her from Joanna and her family. Deza'rae offers hope and advice and would never leave her children, which is why her colors are a little brighter. The Co-Worker who helps Joanna fix the sink wears a green apron as he has just gotten off work. Mr. Bryson, the grumpy neighbor, wears a neutral grey to look unimportant and dumpy.

Hair and makeup, although simple was a fun part of this film. Joanna always had her hair in a loose ponytail or braid while Abigail always wore her hair down. I decided that both sisters should have a little oil added to their hair to show the lack of bathing which could be attributed to the communal bathroom and the lack of having a present mom. At the end of the film, when things are looking up, Abigail has clean hair up in a ponytail and Joanna has clean hair in a tight bun. Their makeup stayed the same throughout. Abigail and Joanna were given a plain face look with exaggerated circles under their eyes, which were only lessened a little in the last scene. Additions to makeup were when Joanna hits her head on the pipe. I asked for a few takes with a small red mark and then as the scene progressed, asked that more red be added to her forehead to show the progression of the swelling on her head. Sasha wore black eyeliner and red lipstick for her scenes, besides the flashback scene, where her makeup was much lighter. In the flashback scene the audience sees a bruise on the inside of Sasha's arm which is supposed to be track marks. I was not happy with the track marks on the mom's arm and sent her back to the makeup artist twice to lessen the heavy-handed makeup. In the end I was still not completely happy with the way it looks, which is more like a bruise than track marks. Hopefully the location of it will alert the audience to what the mark represents. At the end of the film, I wanted to show that the mom is really falling apart, so a red cut was added to her lip and bruises were added to her arms. Overall, I'm happy with the way hair and makeup looks. I wanted the design to be minimal and realistic just like the set, and I believe that is what my crew and I accomplished. *The Water Clock*

had a very classic cinema style with just a touch of formalism when it comes to the moments the audience jumps inside Joanna's mind with the sink, as well as in the hallway and when the Landlord comes knocking. This is accomplished through the cinematography.

### Cinematography

Working with Mary Casteel as my cinematographer was one of the highlights of my graduate career. She was always willing to work hard and remain dedicated to my vision while adding her own style to the film. I originally wanted the camera to stay on sticks the entire film except in the hallway and at the climax. As I spoke with Mary, she let me know the benefits of going handheld for other scenes as well. For instance, during the argument about the chocolate, she suggested going hand held to express more of the tension and anger in the scene. She also suggested going hand held directly after Joanna confronts her mom and returns to the apartment. Joanna's world has just been flipped upside down and she is panicking about completely separating herself from her mom and becoming independent. Both of Mary's suggestions added a feeling of intensity and intimacy. I am very happy with the handheld scenes we captured.

Perhaps the slight, formalistic style was written into the script, but it was really brought out by the camera work. The way the camera lingers on the sink during moments of tension or stress is one of the most intentional and obvious pushes by the storyteller to put the viewer in the mindset of the character. I was also inspired by cinematographer Yasu Tanida's shot in the TV show *This Is Us* ( Glenn Ficarra, John Requa, *Déjà Vu* S2 E3, 2017) which captures the mental state of a foster child by hovering behind her head and going in and out of focus on the people in the background. I imitated this shot in the hallway as Joanna's thoughts drift from what Deza'rae is saying to her childhood with her own mom.



Mary was also excited to use Super Baltar 20 and 35 mm lenses from Panavision which added a soft look to the film. I felt that this was a good contrast to the harshness of the characters' lives and the realistic design of the hair and makeup, costumes, and set. Another contrast was the lighting which was a bit more formalistic and exaggerated within the tiny apartment. The afternoons were extremely orange, and the nights were bright blue. The contrast on the finished film strikes a delicate balance which somehow allows us to see through the sisters' eyes and the reality of their world at the same time.

One of my favorite shots, a high angle of Joanna opening her eyes in bed under the blue light of the moon, was inspired by the high angle shots in the film *Room* (Lenny Abrahamson, 2015). They are dreamlike shots of the characters stuck in a horrible situation. I also asked Mary to watch *Beasts of the Southern Wild* (Benh Zeitlin, 2012) to see the way the mom was kept out of focus in a dreamlike haze. This haze was imitated in the climax of *The Water Clock* but as more of a dreamlike haze produced by drugs. I had these images in mind and Mary made them real, even when she had to climb on top of the bed and shoot hand held to do it. She was a true warrior for the vision of this film.

## **PRODUCTION**

### Shooting Day One

Day one of shooting was a challenge for me. I had stayed up supervising and working on the finishing touches of the set till 3:00 AM. Lauren Erwin, my 1<sup>st</sup> AD had warned my Producers not to let me stay past that time. I was not in the best head space to direct the next morning. When I arrived on set for the call time of 8:00 AM, I was frazzled, but my crew was working like a well-oiled machine. I wandered the set for a bit, seeing if I needed to help with anything but

realized that all I needed to do was sit down and prepare myself for the first scene. Mary Casteel was assembling the camera, and Trenton Mynatt was finishing the last adjustments to the lighting.

When actors Summer Campbell and Kaitlyn Hall arrived, I greeted them and their parents, and they went to the green room for wardrobe, hair, and makeup. Cypriene Oliver got the characters into costume, then returned to help dress the set with Jade. The first shot was filmed at 10:24 AM.

We did scenes three and four before lunch as they had similar morning lighting, and we wanted to follow the script-order as much as possible. In these two scenes, Joanna and Abigail are waking up and getting dressed for work and school. The way the scene was blocked and the tightness of the room did not allow for a master, but the master was unneeded. In fact, I liked the tightness of the room. A master shot would have made it look too large. The coverage was simple, and the actors had only a few lines, but because it was the first day in front of the camera, it did take them a bit to ease into their characters. I was happy we had rehearsed this scene in advance so that they knew their blocking and only had to focus on their performances. We still managed to move quickly through the day, as the most takes we ever did per shot were four.

After lunch we did scene five which finished off the morning sequence. In this scene, Joanna and Abigail leave the apartment and Joanna returns to grab money from an envelope under the mattress. This was done in only one shot. We continued to scenes fourteen and fifteen from the montage sequence. Scene fourteen was filmed first as the lighting was mostly the same as the morning lighting. This scene, as well as all other montage scenes, consisted of one shot from the corner of the room. The purpose of these scenes was to show that the sisters move

continually through their days, yet nothing really changes. In scene fourteen Joanna is simply putting up her hair while Abigail uses the sink in the background. The last scene of the day was scene fifteen. A significant lighting change was needed for the first time in the day. The actors took a break while the set was dressed, and the lighting was changed to a warmer afternoon light. The crew moved swiftly. Scene fifteen consisted of Joanna coming home from work and plopping down on the bed on top of her sister who is folding laundry. These last two scenes were both physical acting with no lines and Summer and Kaitlyn did an excellent job. They followed all of my direction with ease and seemed to have chemistry as on-screen sisters.

### Shooting Day Two

Day two began more smoothly than day one. I was more rested and getting back into the groove of shooting. Call time was at 7:30 AM. The first shot took place at 9:39 AM. Scenes seven and eight consist of Joanna and Abigail hiding from landlord and getting into a fight about Joanna hiding money from Abigail. Once again, we did not shoot a master for the first scene of the day because of the blocking. Joanna was leaning against the door, and Abi was hiding under the bed. Originally, I had wanted dust to fall from shelves and the ceiling as the Landlord bangs on the door. This proved difficult. In the film we see dust on Joanna's head, but it really does not have the effect I was looking for. I added small adjustments to Summer's action from shot to shot. Then we got coverage of Abigail under the bed, making sure she felt safe and not at all claustrophobic. Before shooting this shot, art added dust under the bed, but it was not much of a hold up. I also wanted a shot of some items falling off the kitchen shelf from the force of the Landlord's knocking. The scene needed to feel even more extreme through the eyes of these sisters. For some reason the shot was cut from the shot list, but I requested, in the moment, that it be added again, and my art team and cinematographer quickly obliged.

Scene eight was filmed before lunch and was one of the most arduous scenes to block and film. The lighting was the same as scene seven because it took place only moments later in the script. The kitchen was dressed earlier that morning, so only a few adjustments were made as we placed the groceries Joanna had just bought onto the counter. A moment was needed to block out the scene with Summer, who had to put away groceries in the kitchen while having a conversation with Kaitlyn. There were some issues getting the timing right as well as saying the lines clearly without rattling grocery bags. This led to more than four or five takes for each shot in this scene. I reminded Summer that Joanna resents the fact that her sister still has a life, friends, and a choir concert to go to. I did not want Abigail to sound like a whiney, annoying little girl, so I made sure to explain to Kaitlyn the depths of her hurt and anger towards Joanna and her longing for her mom. Abigail still has a certain naivety when it comes to her mom and redirects her anger and loss onto Joanna. Kaitlyn, an intelligent actor, understood and delivered a great performance

After lunch, scene nine was filmed. In this scene, Joanna enters the room, and Abigail pinches her eyes shut, not wanting to speak to her. This was the first night scene we shot. It was placed after lunch so that the crew could do a lighting change right after lunch which saved time during production. A white light shown through the window. If I could do it again, I would not blow out the windows with light. I was so preoccupied with art, however, that lighting the windows slipped by me. The lighting is too bright for nighttime, though. I feared holding up production and should have had the confidence to ask if there was a different way to light the windows.

Releasing Kaitlyn as early as possible was always a priority since she was a minor. We shot all of her coverage and released her for the day before filming Summer. Scene nine's

dialogue and action were simple, and the actors were fully into their characters at this time. They needed little direction as far as emotion. At the end of the scene, I realized that I did not write in a good transition shot. Mary did her best to capture Joanna walking to the sink with her tool box after looking at Abigail without the movement seeming awkward.

### Shooting Day Three

Day three began with scene eleven, a flashback of the sisters' day in the park with their mom Sasha, played by Jamie Jennings. This was the only small company move of the shoot and the first time Jamie was on set. A busy schedule did not allow Jamie to meet with Summer and Kaitlyn before filming, so I was nervous about creating mother-daughter chemistry on the spot. Call time was at 7:00 AM so that camera and grip team could begin setting up outside with a large silk on the grass and a ladder on top of the amphitheater stage for the camera to get a high angle. The cast remained inside with wardrobe, hair, and makeup until all was set up outside. The first shot was at 9:24 AM. This was coincidentally the coldest morning of the shoot, so we warned actors the day before to bring big coats and blankets for in-between takes. I directed all of the actors to adlib their lines as they looked up at an approaching storm with lightning in the clouds. Jamie settled in quickly to being a mom as she has her own children off-screen. I reminded Summer that Joanna was a reluctant teenager, but that she could not help being happy when her mom pulled her in for a hug. Kaitlyn had one of the hardest actions in the scene. She had to pretend ants were in her hair as she shook her hair violently and ran away. It took a little bit of coaching to get her to open up and go all out. I decided to get more involved and bounce around as an example, to show her not to be timid in front of the large crew. After this, she opened up.

The entire morning was left open for this short scene, just in case something took longer than expected outside. Another reason was so that Mary and Trenton could begin fine-tuning the lighting and setting up the camera for the next and final scene of the day—scene ten. There was time left before lunch after lighting the room for an evening look, so we called the actors in to block the scene. This was a long scene with a great deal of dialogue. It required movement at the beginning and end. After lunch we went through the blocking once more. The scene consists of Joanna fixing the sink at night and accidentally waking up her sister. The sisters then talk about a day in the park with mom. All of Abigail's coverage was shot first so that she could leave for the day when she was done. I directed Kaitlyn to really look back on the memory in the park fondly, that she was happy then, and she has not been happy for a long time. Kaitlyn did a great shift in emotion within the scene. Summer did as well. I wanted to show that Joanna still secretly longs for her mom even if she does not want to admit it. I told Summer to bite back at Abigail's comments about missing her mom, because Joanna takes that as an insult that she cannot take care of Abigail the way their mom could have. This was a long scene with a significant amount of dialogue which caused us to average about five takes of each shot. Summer struggled to remember a few lines here and there, but kept going like a professional.

When Kaitlyn left, Joanna's coverage of struggling with the sink was filmed. We filmed shots from in front of the sink and at a profile. The set dressing was simple with tools and a towel under the sink. I was becoming exhausted, as I'm sure everyone on set was, as it was the last scene of the weekend. Mary set up an angle with the camera that shot between Joanna's knees under the sink. It was not till after filming three takes of this angle that I told Mary I did not like the positioning of the camera. Had I been less exhausted, I might have spoken up sooner. We also had to make sure Summer did not really bang her head on the pipe, although she was

more than willing. We shot from two angles. In the first angle, she raises her head quickly toward the pipe stopping just before hitting it. As extra precaution, Summer was positioned to one side of the pipe so that if she raised her head too far, she would not actually hit the pipe. In the next setup, Summer began with her head raised, touching the pipe. When action was called, she fell back quickly in pain as if she had just hit herself. The red makeup on her forehead was effective in making the action believable.

### The Days Between

During the week, I spoke with my art team about the crack above the sink. Whenever Joanna hit the sink in scene ten, I wanted to cut from the smaller crack over the sink, to her face, hear a cracking sound, and cut back to the now longer crack above the sink. I wanted visual effects because we were filming scenes out of order due to actor schedules. We filmed as many scenes as we could before the longer crack was added over the sink. A few scenes were filmed out of chronological order where the crack would already be made on the set but should not yet be there yet in the story.

The art team was instructed to make the larger crack but not change any of the water stains or paint around it. For visual effects to work, the surrounding area of the crack needed to remain the same. I walked in on two Art PAs during the week as they were changing the look of the crack and water marks around the sink. I told them to stop immediately. They told me that the Production Designer had told them to change the look of the sink for the next scene, even though I had instructed that no changes to the sink be made. I do not know why the art team thought they should change the stain around the sink or why they did not get clarification from me before acting. They tried to put it back to the way it was, but I eventually had to step in and

fix it, using a shot we had taken earlier for reference. The sink never looked the same after that, and I realized that visual effects would be hard to do now. I worried about it for a long time, but as I was putting the film together in the editing room, I realized that the crack growing longer and shorter from scene to scene was a detail almost no one would catch. I hope that I am right about that. Besides this incident, everything moved smoothly into weekend two of filming, but day four started off with unexpected difficulties.

### Shooting Day Four

Day four was one of the days the Production Designer did not come to set because of a new job, but she had promised to keep her art team informed on how to dress the set. The art team did not know what to do when they arrived, however. The envelope of money used in the scenes on the first weekend was also misplaced by the Production Designer, and we had to improvise a new envelope of money for the rest of the shoot. The original envelope of money was never found. Perhaps real money should not have been used, and definitely not the size bills that were in the original envelope, but I wanted it to look real and feel believable to the actors as they handled real money. I had made sure to tell the 1<sup>st</sup> AD and Production Designer that the envelope held real money and to always keep track of its whereabouts, but, alas, that did not happen. Both 1<sup>st</sup> AD and production designer apologized to me later. It was an unfortunate event that I had to get over quickly.

The day went on. After a panic in the morning, we began scene one of Sasha dropping off the first envelope in the hallway. This was the first time we were filming in the hallway, and it was great fun to see the night lighting and Sasha's shadowy figure in front of the blown-out window at the end of the hall. I originally wanted to see an insert of feet and perhaps a hand



with an envelope, but I let the shot evolve into a long shot where all of Sasha could be seen. The shot looked great, but seeing the mom took away some of the mystery and intrigue of who was dropping off the money too early in the film. The hallway was not dressed, so I had to tell the art team to dress it with old bags, newspapers, and bottles. Unfortunately, the apartment doors never got any identifying numbers or letters put on them as discussed with the Production Designer before filming began. I had Jamie try a few variations on walking down the hall at different speeds and taking longer to deliver the envelope, while reminding her that she was high or intoxicated after a long night. With all the snafus in the morning, the first shot was not filmed until 8:52 AM when call time was at 7:00 AM, but the scene was completed quickly in one camera setup and three takes. Jamie was released for the day.

Scene two was filmed next. In this scene, Joanna wakes up in the apartment next to Abigail, listens at the door when she sees the envelope, and returns to bed. Cypriene Oliver of wardrobe thankfully stepped in to help dress the set and give the art PAs instructions. The room needed to look messy when first introduced to the audience. The lighting was set to night to match scene one lighting in the hallway. My cinematographer and I decided to get a medium shot of the sisters in bed as well as a wide shot which included the sink. While Kaitlyn went on break before lunch, we got coverage of Summer listening at the door. The only snag I hit in this scene was trying to convey to Summer the mixed array of emotions Joanna was feeling now that she had the envelope of money. I reminded Summer that Joanna was unsure about the money because she did not know when the next envelope would come nor why the mom did not stay. Still, after Joanna looks at her sister in bed, she cannot help feeling a weight lifted now that she has some money to get by a few more weeks. This moment needed an impactful performance since it sets up Joanna's internal struggles.

After lunch, scenes thirteen and seventeen of the montage were filmed. Scene thirteen is a night scene which shows Joanna sitting up at night and watching the dripping sink. Scene seventeen consists of a Coworker coming by after work to show Joanna how to fix parts of the sink. This was the first and last day Ron Centanni was on set as Coworker/Landlord. I went over some small action with Ron and Summer and told them to adlib a few lines about fixing the sink since dialogue would not be audible in the film anyway. Abigail sat on the bed doing her homework and eating chocolate. While Ron was on the set, I had him do wild lines for the Landlord. I could tell he was nervous and not used to doing wild lines, especially in front of crew members. I coached him through it and tried to get a few variations as well as some adlibbed angry grunts, but he was not sure how to adlib. I eventually called it quits and moved on, releasing Ron for the day.

Scene twenty-three was the last scene in the film and the last scene of the day. Joanna is getting ready for a job interview in front of the mirror as Abigail approaches. They talk and then leave the apartment. After they leave, the camera stays on the sink and then moves to a close up of the drip slowly starting up again. This scene is important because it is one of the few times we see the sisters happy together. It was a little difficult to muster up sisterly comradery between them when they had been depressed and fighting for the rest of the film. When the hug was beginning to feel forced and cheesy, I told them to play with it and squeeze each other super tight and laugh about it. That direction got rid of all the awkwardness which I had previously felt in the scene. Summer and Kaitlyn were released, and inserts of the sink were then filmed. It took patience and Mary's steady hand to film the perfect slow drip from the sink.

### Shooting Day Five

I was grateful to have rehearsed scene six in the hallway with Summer and Normeka before the shooting day because when kids were added, the set went a little sideways. In this scene Deza'rae gives advice to Joanna before the Landlord storms up the stairs. Deza'rae has her baby on her hip and her other two children playing with a ball in the hallway.

Happily, Cypriene Oliver, the costume designer is mother to the two child actors Ahanu and Jada Mitchell. I told Cypriene what the blocking would be for the children, and she relayed the direction to Ahanu and Jada. Kathleen Vieira, a friend and fellow filmmaker, is mother to baby Sofia Braxton in the scene. Kathleen talked to Normeka and sat with her as Normeka and Sofia got to know each other before filming the scene. The crew was ready to shoot at 9:12 AM when call time was only at 7:00 AM. We were ready to shoot faster than I had anticipated. However, as we started shooting, problems arose.

As soon as Kathleen stepped away, Sofia started crying. While the script says the baby is crying, it was hard to film the actors with a screaming baby in the shot. Normeka was doing the best she could, but ended up changing her lines every take, because it was hard to focus with a squirming baby in her arms. Myself and my 1<sup>st</sup> AD were constantly checking in with Kathleen to make sure she was okay with us still filming as Sofia cried, but she was completely fine with it. We did stop between some takes to give the other actors a break from all the commotion and to let them try to get back into their head-space. Summer, however, was on point the entire time, even with a screaming baby in her face. Summer did a great job of transitioning from being present in the scene, to drifting away, and then being snapped back to reality once her mom is mentioned by Deza'rae. Eventually, we did a few close ups of Normeka without the baby so that sound could get clean lines. Normeka gave a performance full of sincerity and conviction

through it all. She needed very little direction from me since she is a mom herself. After a few shots of the master following Joanna into the hallway and the children running past her, I let Jada leave the scene because he was not feeling well. Because of the commotion in the scene, I wanted to move through each setup as quickly as possible, so the scene averaged three shots per setup. Because of breaks taken for the children and baby, the scene took all morning to film, which was expected. The crew broke for lunch, and the children were released for the day.

After lunch, Mary and Trenton set the lighting to a dark night in the hallway. The hallway needed to look ominous in the climax but still have light coming through the window to create shadows. The small touches of yellow lighting from the hallway light fixtures really add depth to this scene. Summer sat in the apartment alone, in preparation. The crew was quiet in preparation for the climactic falling out between Joanna and her mom.

Jamie came to set from hair and makeup in sparkling green eyeshadow and bright pink lipstick per the instruction of the Production Designer, my Makeup Artist informed me. As this had not been the makeup discussed earlier, I asked that all of it be removed. Instead, I wanted dark eyeliner and lipstick. After a few more adjustments to make the makeup a bit more minimal, the crew was ready to film.

I reminded Summer that this was a pivotal moment for Joanna. She had been trying for so long to hide the fact that she wanted her mom back, yet when it came down to it, she had to ask her mom to stay. But Sasha does not even turn around. Joanna looking down at the envelope and realizing that she cannot keep depending on her mom to bring the money is the crucial moment in Joanna's decision. I spoke to Jamie about how Sasha is so far gone and trapped by her new life style that she has a barrier up between herself and her love for her children. She answers Joanna harshly because deep down she is hurting. When Joanna tells her that she is not her mother

anymore, I told Jamie to feel those words like a stab to the gut. The crew wrapped after only ten and a half hours of filming. The extra time was used wisely by Mary and Trenton who began pre-lighting and discussing the next day's scene.

### Shooting Day Six

The last day of filming was packed full, with four scenes to film. Call time was 7:00 AM, and our first shot was at 8:43 AM. Shooting began quickly due to the preparations made the night before. Scene nineteen was first up of the day. The apartment was lit by Trenton for evening lighting, but because Summer had complex blocking in the scene, some adjustments had to be made. Finding the best way to follow the scene with the camera took time to figure out as well. Joanna begins at the sink, walks to the kitchen, walks over to her sister, and then turns back to the sink.

For Summer's coverage I had to remind her that she was always trying to remain cool before now, but that her cool was beginning to crack as they ran out of money. The sink is a distraction for her, but it is also something that she can control. When she sees that Abigail does not care about her fixing the sink or getting a job interview, that all she cares about is mom, Joanna cannot hold in her frustrations anymore. Why should she be nice to a sister who does not appreciate her? After this direction, Summer was going all out in the scene. I actually pulled Summer back a little, telling her to picture a hole in her chest that kept trying to suck the air out of her lungs. The room was closing in on her, and she would be trapped here for forever, time ticking by and nothing changing. Summer gave an amazing performance then. For Kaitlyn's coverage, she had to sit on the bed and react to the hurtful words her sister was saying. After a few takes, I pulled Summer aside and told her that when she got to the end of her lines to adlib

hurtful things such as telling Abigail that she was the reason their mom left. In response, Kaitlyn's reactions became more sincere and I got what I wanted from her.

Next up, was scene eighteen from the montage. In this part of the montage the sisters are shown working together to clean out the pipes of the sink. There is a playful moment as Joanna hold ups the goop to her sister, who runs away. This scene was lit similarly to scene nineteen, which is why it was scheduled directly after. The art team prepped at least two or three goops to use in the scene. The goop was made out of hair, coffee grinds, glue, and paint. I told Summer and Kaitlyn that this was the worst thing they had ever smelled. The scene was filmed quickly, even with holding to reset the goop. This light moment, though short, was important within the film, since there are so few moments like this between the sisters.

After lunch, scenes twenty and twenty-two were filmed. Both scenes were lit as early morning and bookended the climax scene. Scene twenty is Joanna tossing and turning, unable to sleep even though the sink has been fixed. Scene twenty-two is Joanna coming back inside after confronting her mom and washing her hair before climbing back in bed with Abigail. After getting the master of Joanna getting out of bed, we moved in for the high angle closeup over Joanna. I asked Summer if she felt comfortable with Mary standing over her with the camera, and she was completely fine with it. The 1<sup>st</sup> and 2<sup>nd</sup> AC were standing close by to help at a moment's notice, but everything went smoothly. The shot looked just as I had imagined it. Trenton and Mary also worked on getting the lighting right under the crack of the door for the envelope to slide under. At first, I felt the lighting was too bright under the door, so Mary adjusted.

Scene twenty-two was the last scene during production. The crew seemed to be fired up and move faster with the end in sight. Originally, scene twenty-two had been planned out into

five setups. As we were filming, Mary and Trenton were sure the scene could be done in one shot. Trenton was operating the camera to get a higher angle. I mulled it over for a minute and then after doing one take, agreed that the scene seemed to flow better in one continuous take. One long take makes the scene even more impactful. Summer had trouble getting back into the head-space of just confronting her mom. I told her to run up and down the hallway till she was out of breath. Summer was a great collaborator and was happy to commit to anything. I reminded her that she just gave all of that money back to her mom and a slow panic was rising inside her. She had to do something to wash away the panic and start fresh. In the moment, I added the sisters hugging in bed, which completes the stressful scene on a solid and restful beat. A challenge the crew faced with doing this scene in one take was drying Summer's hair in-between takes. Because drying her long hair took some time, we decided to do only three takes in which her hair gets wet. The last one was the best and that was a wrap on the *The Water Clock*. The crew clapped and hugged, and I think everyone knew that we had accomplished something we could all be proud of.

The crew ran smoothly, Kaitlyn was always released early, and the crew never worked over 12 hours. Lunch was always there with many alternative options for all dietary constraints. Peanut butter, jelly, and bread were a constant option on set and the flow of crafty and coffee was always ready for consumption. I know from experience that a happy crew is a well-fed crew.

## **POSTPRODUCTION**

### Workflow and Editing

I may be the slowest editor known to man. I love editing, but I need a good amount of time to process each cut in my head. After I had finished filming, I had fully intended to graduate

in May 2018. However, the mental and physical exhaustion I felt was extensive. I also took over running the UNO Film Fest and revamping the club to include movie nights and workshops. Running a film festival was a great experience, but it meant that I sacrificed finishing my thesis film on time. On reflection, it was best that I take time away from my film. I needed to recharge my creativity and recover my immune system.

I began editing in May 2018. I used a friend's computer which had Davinci Resolve and Avid to begin my workflow. My friend was nice enough to let me come over during the summer to save money, rather than paying to use the school computers. First, I made my proxies in Resolve and then moved into Avid to begin editing. My first cut was 25 minutes long. I took a long time to consider this cut before beginning my second cut, which never saw the light of day as a complete film, before I began my third cut which clocked in at 24 minutes. I made cuts smoother for this version of the film. Looking back on it, I had the problem of wanting to show every single moment I had filmed. I was too close to the film and needed another pair of eyes.

I handed the film off to my Cinematographer Mary Casteel who did a cut for me. She cut the film down to 17 minutes, cutting scenes I did not have the heart to remove. I watched the new cut with her and discussed the changes. Mary cut out the scene of Joanna and Abigail waking up in the morning and jumped straight from the title card to the Joanna brushing her teeth at the sink. This helped to highlight the sink within the story early on. Mary had also cut out the argument between the sisters when Abigail finds the money from their mom under the mattress. I found that this helped the movie become more of a short film rather than seeming like an excerpt from a longer film. The sisters had two different arguments in the film, and I knew something was not working in terms of flow. The film felt repetitive. I just did not think of cutting out an argument till it was already gone. Mary also cut out the scene where Joanna delivers gifts after



the fight. It was unneeded. We could surmise when Abigail woke up in the next scene that the bag on the bed was from her sister without seeing her bring it inside the apartment. Cutting these previous two scenes also meant that the film jumped from the close up of the sink while the Landlord knocks to Joanna fixing the sink. Again, this helped highlight Joanna's motivation and goal to fix the sink. Finally, the film was becoming shorter and feeling more like a film.

After Mary's cut, it was much easier for me to go through and tighten other parts of the film, making sure a shot did not linger once the action had left the screen. I am particularly proud of the sequence where the landlord is knocking on the door. Here I use jump cuts to express the anxiety Joanna feels as it seems her world is closing in around her. I'm also proud of the flashback sequence. In it the dialogue is L-Cut in order for the shots to flow seamlessly from past to present. Lastly, the climax took a lot of reworking. At first, I edited it so that the mom was saying all of her lines on screen. I played with different cuts until I decided that the audience should not see the mom say her lines. This would add a degree of separation between Joanna and Sasha. There was still a beat of emotion that was missing, until I decided the audience should see the mother, but only in the right moment. The film cuts to the mom only after Joanna expresses to her that she is no longer her mom. Cutting to Sasha in this moment, the audience can feel the full impact of how Sasha has changed since we saw her in the flashback. After months of work and collaboration with other students and teachers, I am extremely proud of the final cut which is 17 minutes 21 seconds long sans credits and went to Picture Lock on September 23, 2018.

### The End of the Film in Sound, Music, and Color

I exported the film for my Sound Mixer Aidan Dykes to work with in Pro Tools. We did a spotting session together and talked about the feel of the film. I told him the type of down-

trodden neighborhood the sisters live in and that yelling, and police sirens are normal occurrences outside. I also spoke to Aidan about the sounds Joanna should be hearing when she daydreams while Deza'rae is talking. I wanted to hear kids playing outside as schools were letting out. I wanted Deza'rae's voice to become muffled and fade away as Joanna's focus moved to the crying baby.

After a week of sound mixing, I met with Aidan to do a few ADR sessions with actors. For the most part, Aidan was getting clean dialogue where there had been a noise over a line. We also spoke about adding some reactions and lines that were not captured during production. For instance, we had Summer, Jamie, and Kaitlyn add some laughing and yells during the flashback scene. The biggest add on of dialogue was at the end when the sisters leave the apartment and the camera lingers on the sink. The sisters now discuss going to the park offscreen. This moment of dialogue extends the world of the story offscreen and adds another happy moment before the ominous drip of the sink at the end. As I began to edit this film, I knew it would be extremely important to get an experienced sound mixer in post. Because I filmed in the sound stage, the sound mixer would need to create a complete world of sound that was not there when we filmed. This would add the professional touch the film needed for the world of *The Water Clock* to come to life and to be taken seriously in film festivals.

I met with Aidan to do the final sound mix a week before the finished film, and the main problem was the sound in the hallway scene. The sound of children was too shrill, so I decided to cut it. Aidan had also added the sound of whooshing air in the hallway between each cut of the daydream. The whooshes sounded over the top. The last whoosh in particular when Joanna snaps back into the present, had a shrill pitch to it that sounded like it belonged in a horror film. I did end up keeping his idea, but changed the whooshes out to lower key, distant whooshes, against

his recommendation. He believed the scene was too naked in terms of sound, but I believe minimalistic soundscape can help add realism and tension in a drama. Immediately after this scene there was another chance to do a good soundscape as Joanna hides from the Landlord. I wanted the sink drip to grow louder and louder in Joanna's mind and for time to jump as she became entranced by its sound. Aidan had added so many layers of clanging pots, ticking clocks, and knocking on the door that the sound was overwhelming. I had him take out some of the sound effects, including the ticking of the clock which he had added to reinforce the dripping sink's symbolism. The drip sounded like a clock enough without an added sound effect. I made many more small adjustments to sound during our final mixing session. On the whole, I am very impressed with Aidan's talent, willingness to collaborate, and his work ethic. Unfortunately, the sound mixing session took about two hours longer than it should have because Aidan was gracious enough to help me fix the unfortunate composition problems.

Having never worked with a composer before, I was happy to get to work with Erin Davis on the music for my film. She seemed excited to work on the film when I met with her during the summer and we discussed the tone and themes of the movie as well as the type of music I wanted. I knew that I wanted a folk song in the montage that sounded like the Civil Wars' song "20 Years". I knew that I wanted a guitar and a violin but did not feel that a piano fit into the film's world. I also spoke with Mary Casteel about music, and she pointed me in the direction of Mica Levi's soundtrack from *Under the Skin* (Jonathan Glazer, 2013). We plugged the music into my film and the haunting, suspenseful sound somehow felt exactly right. The synthetic sounds mixed with violins created a tension and helped guide the audience into the seriousness of Joanna and Abigail's situation without taking over the scene. I sent Erin a long playlist of folk songs and the film with the *Under the Skin* soundtrack for her to reference as she

wrote her own composition for the film.

When listening to Erin's compositions for the first time, I was surprised how hesitant I felt. The music was not in the same vein as the *Under the Skin* soundtrack. I told her the music felt too fast and loud, but she informed me that the music was slow enough. I spoke to my composer about how the music throughout the film seemed to fill the scene too much and that it should have a slower, hollower feeling with longer notes. I also asked that the three violins playing in most of the compositions become simply one violin. Unfortunately, Erin and I could never come to an agreement about the music. Small adjustments were made, but she was not willing to change her music enough to fit the more subdued tone that I wanted. The montage song is exactly the haunting and subdued style of music that I asked for, but the composer did not write it to fit the length of the montage. When I asked her to change the length to fit within the film, she informed me that she was going to let Aidan handle the changes. This was her answer for most of my concerns. In my sound mixing session with Aidan, I got rid of almost all of the violins. I also took out the music for the climax scene, leaving the climax silent and full of tension, which was what I had wanted. I moved the climax composition to the scene in which Joanna washes her hair. The composition is a low synthetic undertone which I used to replace a fast paced and crowded violin composition. All of these changes to the music took Aidan and me a long time to fix. I hope the music will now help guide the audience's emotions rather than dictate them.

After I matched back my proxies to the full resolution 4K footage in resolve, I passed the project to Mary Casteel to color correct. Her schedule was incredibly busy as was mine, but eventually we were able to meet and talk about the color correction. As she is the cinematographer for the film, I trusted her to color correct the film with little supervision. There

was one shot of a cloud in the flashback which did worry me, though. The clouds we shot on the day of filming were wispy and white. They did not resemble storm clouds in the slightest, which was what the scene called for. Mary set to work to correct the clouds in resolve and they turned out better than I could have hoped for. The rest of the film only required standard color correction to make colors richer. I worked on the credits at this time in After Effects. I used a very plain font to fit the tone of the film. I also added an effect to the main title and actors' individual title cards, which made the words slowly grow on the screen. I wanted the credits to feel as if they were floating in order to emulate the flow of water. I exported the credits and moved them into Resolve. After the finished sound mix with music was brought into Resolve, I exported the finished 4K films for Blu-ray and for festivals. I also exported a lower resolution version for YouTube and the school archive. All in all, I am very proud of my postproduction workflow, and how I organized and handled working with my creative team.

## **ANALYSIS**

Working on *The Water Clock* was one of the most exciting, fun, challenging, and stressful experiences in my life. I am so proud of what I have learned and accomplished. In preproduction I was happy with how soon I cast my actors and the fact that I got to rehearse with them. Striking a balance between content and style was a goal of mine for this film, as well. My script is strong, and the style of design and camera work complement the story without taking over the story.

Building and decorating a set was one of the highlights of my career. Whenever a person walked onto the set, her face would light up. That made me feel a sense of pride that I had not known before. At the end of production, I walked around the set by myself, taking it all in for the

last time and feeling rather emotional about what my crew and I had accomplished all because of a writing exercise I had written in an undergraduate class in 2010. It is hard to believe the story has come so far. While there were some problems with the production designer, I believe that I handled the curve-balls well. As soon as I realized that nothing was getting done in the art department, I called my producers and took action.

After my time at UNO, I have become more confident in knowing and voicing what I want and asking for help when I need it. I have become more confident in myself as a director, as well. I had long ago gained confidence as a writer, although my time writing scripts at UNO did improve my skills. I shied away from directing, however, afraid that I would say the wrong thing. The more I spoke my mind to my actors, the better direction I gave, and the performances from my actors improved. I still have work to do in terms of using clear directorial language. Sometimes I become too wordy as I am trying to figure out how to explain what I want. Losing receipts during production was a mystery to me. On all of my other films, all receipts had been returned to me without a hitch. For some reason on this set, receipts went missing or were never turned in for art or costumes. Next time I make a film, I will make sure to put one person in charge of collecting receipts, who does not have a major job to do on the set as well.

The finished film turned out better than I could have hoped for, which is quite the surprise. Much of this success I owe to experience on my other UNO films, but some of it I owe to money. While I still did not have any money, I was willing to take out a loan to make the best thesis movie possible. For my second-year film, I was unwilling to spend money on hiring an editor, composer, or sound mixer, as some of my classmates had done. I believe my second-year film *The Living* suffered because I did not have money to hire people in postproduction.

In postproduction for *The Water Clock*, I ran into the most trouble with deadlines.

Making it to graduation has been a struggle. I am proud that I met with my sound mixer and composer in the summer to give them an idea of what the project was as well as the timeline. In the next few months, I hope to work with an artist to create a poster as well as a Blu-ray cover. I am also eager to submit my film to as many festivals as I can, including the UNO Film Festival and the New Orleans Film Festival.

*The Water Clock* is a coming of age drama which I am eager to watch with all my friends, family, cast, and crew. I believe I struck the magic balance between content and style through detailed storytelling and good use of the cinematic language. I will continue to grow as a writer, director, and all-around filmmaker in the years to come. I cannot imagine another career path that I would be better suited to. I can walk boldly into the adult world as Joanna does, taking time to celebrate my accomplishment of making a good film, before beginning another chapter of struggle and growth in my own life.

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## APPENDICES

### Appendix A: Shooting Script

#### THE WATER CLOCK

Written & Directed by

Amy Laws

UNO Thesis Film  
Production Draft  
10/20/2017



## APPENDICES

### Appendix A: Shooting Script

DARKNESS

Water drips Drips DRIPS

FADE IN:

1 INT. APARTMENT HALLWAY - NIGHT 1  
The only LIGHT enters from a window on the far side of the hallway.  
HIGH HEELS CLICK down the corridor until stopping at a door.

2 INT. STUDIO APARTMENT - NIGHT 2  
Floorboards CREAK in the hall.  
Shadows pass beyond the door.  
LIGHT and SOUND spill in through the grungy curtain from the busy street.  
Two slender bodies sleep under thin, tattered sheets in a small bed.  
A small sink on the wall DRIPS.  
A white envelope slides under the door.  
The silhouette of a young woman sits up in bed. Her eyes dart to the envelope on the floor and then down to the small lump of sheets breathing evenly beside her.  
She silently steps out from under the covers and crosses the room.  
Her cheek presses against the rough, peeling surface of the door. Her hand rests on the doorknob.  
She listens.  
A door CLOSES at the end of the hall. She lets out a breath and leans down to pick up the envelope.  
She thumbs through the money urgently.  
Stopping, she brings the envelope to her chest. Her face fully revealed, JOANNA (Jo), 17, closes her eyes in relief.  
A small GRUNT. Joanna turns her head and walks back to bed. Behind where she once stood, hangs the small sink on the wall.

## APPENDICES

### Appendix A: Shooting Script

2.

The sink DRIP, DRIP, DRIPS.

TITLE: THE WATER CLOCK

3 INT. STUDIO APARTMENT - MORNING

3

ALARM

Joanna rolls over in bed. Her ponytail hangs loose as she sits up and rubs her eyes. She stands, stretching. The baggy shirt falls just above her knees.

She turns her head back and forth, looking for someone.

The door to the hall opens. A small girl resembling Joanna walks in. ABIGAIL (Abi), 10, wears loose long-johns and a baggy night shirt, her matted hair spikes out in different directions.

Jo squints at Abi's socked feet.

JOANNA

Eewww, Abi. Wear shoes in the bathroom.

ABIGAIL

Mr. Bryson doesn't wear shoes.

JOANNA

Exactly. Go change your socks and get dressed.

Jo fumbles through the open dresser drawers, pausing a moment as she comes across a black dress. Abi grabs a pair of socks.

An old photograph of a young woman no more than 23, with a baby and a 7 year old girl, all smiles, is tucked in the corner of the dresser mirror. Jo glances at it briefly.

ABIGAIL

My uniform is dirty.

JOANNA

I know, just put it on.

The sisters both head for the pile of laundry and dig in. Jo throws some of the laundry on top of Abi and laughs as Abi squeals and gasps for air.

## APPENDICES

### Appendix A: Shooting Script

3.

4 INT. STUDIO APARTMENT - MOMENTS LATER 4

Jo, hair up, dressed in too-small slacks, a dingy, white button-down, and green apron, brushes her teeth at the sink.

Abi, wearing a stained school uniform, sits on the floor putting her shoes on.

ABIGAIL  
You're coming to my recital tonight.

Jo leans over the dripping sink and spits. The water drains slowly as the pipes MOAN.

Jo forces the knobs even farther into the off position.

DRIP

Jo turns and walks over to Abi.

JOANNA  
Tie my apron?

Abigail stands, and ties the apron slowly.

Jo turns around and pulls Abi in for a hug. The sisters hold onto one another.

ABIGAIL  
You think mom will come?

JOANNA  
No, I don't.

Jo pulls away and grabs a can of Febreze.

JOANNA (CONT'D)  
Hold your arms out.

Abi holds her arms out, squints her face together, and spins as Jo sprays her clothes with Febreze.

5 INT. STUDIO APARTMENT - MOMENTS LATER 5

Jo and Abi head out the door with their backpacks. The door slams closed.

Car HORNS and SQUEALING breaks issue from the window over the unmade bed.

JOANNA (O.S.)  
Just head down. I forgot something.

## APPENDICES

### Appendix A: Shooting Script

4.

The door to the hall opens and Jo runs in.

She grabs the envelope from under the mattress, takes out over half of the money and shoves it into her backpack. Jo slips the envelope back under the mattress. She pauses to look at the photo on dresser mirror and exits, slamming the door.

DRIP

FADE TO BLACK.

LABORED BREATHING

FOOTSTEPS CLIMBING STAIRS

RUSTLING GROCERY BAGS

BABY CRIES IN THE DISTANCE

6

INT. APARTMENT HALLWAY - DAY - WEEKS LATER

6

The staircase door opens and a tired Joanna, hair in a loose braid, dressed for work, shuffles into the hallway wearing her backpack, grocery bags in hand.

The hall stretches out, past the communal bathroom and three apartment doors to the dirty window.

A mother, DEZA'RAE, late 20's, scarf over her hair, stands in the second doorway bouncing a CRYING BABY while shouting at her two running KIDS. She stands with confidence and attitude.

One of the kids collides with Jo, wrapping her arms and legs around her. Jo smiles weakly and trudges forward.

Jo reaches her door and the kid dismounts, earning a pat on the bottom from Deza'Rae across the hall.

Deza'Rae looks Jo up and down.

DEZA'RAE

Mhm. . .you look 'bout ready to drop. You like shit, Jo.

Jo slides the groceries off her wrists and swings her bag around to look for her keys, half way acknowledging Deza'Rae with a nod.

## APPENDICES

### Appendix A: Shooting Script

5.

MR. BRYSON walks by barefoot, a towel over his shoulder, wearing a wife beater and shorts. He watches them as he unlocks his door.

DEZA'RAE (CONT'D)  
Yeah, this place isn't far behind  
you.

Deza'Rae flicks a piece of peeling paint from the wall. Her voice begins to fade away as she continues.

DEZA'RAE (CONT'D)  
*One thing I've learned is nobody  
will help you but you. I know  
that's right. But, Jo, you gotta  
tell me you're takin' care of more  
than just work. You gotta take care  
of yourself, your sister.*

Jo rubs the bag marks on her wrists as she watches the baby on Deza'Rae's hip.

DEZA'RAE (CONT'D)  
See your mom lately?

Jo, brought back to attention, turns and fumbles with her keys at the door. Deza'rae shifts the baby to her other hip while her other two kids look out the window at the end of the hall.

JOANNA  
Yeah, she stopped by a few weeks  
ago. Dropped off some money.

Jo swallows a lump in her throat. She takes a deep breath. Deza'Rae takes a step forward, reaching out. Jo pulls away.

JOANNA (CONT'D)  
I'm fine. We're fine.

DEZA'RAE  
Jo...

A door SLAMS on a lower level and HEAVY FOOTSTEPS charge up the stairs. Jo's and Deza'rae's heads pop up. Jo quickly unlocks her door and slides inside, reaching out to grab her groceries.

DEZA'RAE (CONT'D)  
I'll get rid of him.

JOANNA  
(as she closes the door)  
Thanks.



## APPENDICES

### Appendix A: Shooting Script

6.

7 INT. STUDIO APARTMENT - DAY 7

Jo locks the door and presses her back against the wall.

The HEAVY FOOTSTEPS approach, followed by the deafening POUND of a fist against the door.

Jo's fingers curl into claws as the walls seem to shake and close in around her.

YELLING IN THE BACKGROUND:

LANDLORD (O.S.)  
Sasha, the rent.

DEZA'RAE (O.S.)  
Sasha ain't home yet.

LANDLORD  
I mean it, I'm callin' the cops  
this time.

DEZA'RAE  
I wish you would call the cops!  
Call 'em! I'll show 'em this mess  
of a building you been runnin'!

POUND POUND POUND.

Abi lies on her belly under the bed, looking up at Jo.

Jo puts her trembling finger over her lips and Abi does the same. The sisters smile briefly. It's a game.

The room seems to pulse. Dust falls from the ceiling. A bookcase shakes. A book falls. Jo closes her eyes.

All the noise turns into RINGING in Jo's ears, till all she hears is the sink as it

DRIP DRIP DRIPS

Sound returns as the staircase door SLAMS. Jo opens her eyes.

The room is still.

8 INT. STUDIO APARTMENT - MOMENTS LATER 8

Jo unloads groceries on the counter, CLINKING against some dirty plates. The counter top is a cheap peeling plastic atop two cabinets. One of the cabinet doors hangs loose from its top hinge.

## APPENDICES

### Appendix A: Shooting Script

7.

JOANNA

I thought you were going to wash  
the dishes when you got home.  
(BEAT)  
Grabbed some stuff for free today.  
This is good for like a week after  
the expiration date.

Jo looks up.

Abi stands, dust covering the front of her uniform, a  
crinkled envelope in her hand.

Jo starts to put up groceries, again.

ABIGAIL

I thought she forgot.

Jo continues unloading the groceries.

ABIGAIL (CONT'D)

I thought she forgot!  
(BEAT)  
You said you had to work but you  
had the money. You just didn't want  
to go to my recital!

Jo stops.

DRIP. The sink pipes MOAN.

JOANNA

Are you serious? Yeah, okay. She  
remembered us. And I kept it from  
you because I'm a horrible person  
who doesn't want to go to your  
recitals.

Abi stalks over to the bed, envelope crumpled in her fist.  
She climbs up, and looks out the dirty window.

DRIP

Abigail begins to HUM to herself.

Jo turns to the sink and watches the water gather at the end  
of the faucet, becoming heavier and heavier. The pipes CREAK  
and MOAN. The room seems to pulse once more.

DRIP DRIP DRIP

JOANNA (CONT'D)

She remembers us just enough.

## APPENDICES

### Appendix A: Shooting Script

8.

Jo turns on her heels and marches to the bed. She snatches the envelope from Abigail's unsuspecting grip.

ABIGAIL

Hey!

Jo storms out with all that is left of the cash.

9 INT. STUDIO APARTMENT - NIGHT

9

Abi lies in bed. The street-lamps shine through the blinds.

The door opens, dim light spilling in from the hall.

Jo enters with a new, slightly used, tool box in her hand and a book-shaped plastic bag.

Closing the door lightly, she walks in and puts down the tool box.

She stands over Abi. Abi pinches her eyes closed. Jo sits the bag on the foot of the bed and heads for the sink with the tool box.

10 INT. STUDIO APARTMENT - MOMENTS LATER

10

METAL CLINKS

Slender knees protrude from under the sink. Lanky arms raised in progress fall to the side in exhaustion, thumping a pipe wrench onto the floor.

Jo's head lolls to the side. The empty, crumpled, white envelope sits next to her bookbag on the floor.

No more money.

The floorboards CREAK in the hall.

Jo sits up and KNOCKS her head on the bottom of the sink.

Holding her breath, Jo trains her eyes on the crack under the door with longing. Shadows pass and keys JINGLE past the door, fading away.

Jo relaxes, letting out her breath. She puts her hand to the rising bump on her forehead and winces.

Standing, her body heavy, Jo glances at the breathing sheets in bed and turns to look down at the still-dripping sink.

DRIP DRIP DRIP

## APPENDICES

### Appendix A: Shooting Script

9.

Jo grips the sink and shakes it violently. A crack lengthens in the wall.

ABIGAIL

What are you doing?

JOANNA

Fixing the sink. Go back to sleep.

RUSTLING BAGS

Jo touching her head lightly, sits back under the sink.

JOANNA (CONT'D)

That's a big bag of chocolate. We gotta make it last.

Abi, having already opened the bag ,is eating a piece in bed.

Jo searches the tool box and pulls out a screwdriver, a flathead, another wrench.

JOANNA (CONT'D)

Keep lookin'.

Abi pulls out a song book and flips through the pages.

Jo leans back and reaches up with the wrench. She clamps it onto a pipe and twists to no avail.

JOANNA (CONT'D)

It's full of all that hip choir sheet music you kids are into these days.

Abi closes the book and puts it on the ground. Jo looks out from under the sink in indignation, and struggles with the pipes, once more.

ABIGAIL

Do you remember that day at the park?

Jo ceases her struggle and plops the wrench to the floor. She sits up, breathing heavily, and looks at Abi.

ABIGAIL (CONT'D)

We were lying on the grass. It was getting dark all of a sudden.

JOANNA

Do you really want to talk about the park again?

## APPENDICES

### Appendix A: Shooting Script

10.

ABIGAIL  
Please, Jo.

Jo huffs and crosses her arms.

JOANNA (V.O.)  
I was supposed to be meeting up  
with my boyfriend Jay. Mom  
wouldn't let me leave.

11 EXT. PARK - DAY - FLASHBACK 11

Joanna sits with her arms crossed as Abi and their mother  
SASHA, 33, lie on their backs pointing up to the clouds.

ABIGAIL (V.O.)  
Jay was gross.

JOANNA (V.O.)  
Ha, yeah, he was.

Lightning strikes and Sasha pulls Jo down to look at the sky.  
Jo, instead, sees red marks surrounded by bruising on her  
mother's inner arm.

JOANNA (V.O.)  
And then you plopped your head down  
in a huge ant pile. Think you got  
whiplash.

Jo snickers as Sasha runs her hands through Abi's hair, Abi's  
head spinning back and forth. Abi cries, face beet red.  
Lightning rips through the sky.

12 INT. STUDIO APARTMENT - NIGHT 12

Abi and Jo laugh.

JOANNA  
Then it started pouring rain. Big  
surprise. And we were wet and  
miserable, and I got a cold that  
lasted a month.

Abi's smile fades. Jo stands and leans over the sink.

ABIGAIL  
I miss her.

DRIP

## APPENDICES

### Appendix A: Shooting Script

11.

JOANNA

Well, I'm sorry your stuck with me.  
(BEAT) Go on, get some sleep.

Abi settles in and closes her eyes.

Jo puts a hand to the rising bump on her forehead and winces.

DRIP. The pipes MOAN, challenging Jo.

MONTAGE- WIDE POV OF DRESSER MIRROR

(DRIPPING throughout)

13 INT. STUDIO APARTMENT - NIGHT 13

The sisters sleep in bed. Jo's silhouette sits up and turns toward the sink.

14 INT. STUDIO APARTMENT - NIGHT/MORNING 14

Night flows into day. The bed is empty. Jo fixes her hair in the mirror as Abi brushes her teeth in the sink.

15 INT. STUDIO APARTMENT - AFTERNOON 15

Jo walks in from work and plops down on top of Abi who is folding laundry on the bed. Abi protests as Jo plays dead.

16 INT. STUDIO APARTMENT - DAY 16

Jo, alone, slips on the black dress in front of the mirror. Her hands feel the form-fitting fabric on her body. Her eyes shift up to the corner of the mirror where the picture sits.

17 INT. STUDIO APARTMENT - AFTERNOON 17

Abi watches as Jo stands over the sink nodding. A CO-WORKER, green apron on, stands, gesturing toward the sink. He hands over a knob cartridge and digs out a pipe wrench and flat head from the toolbox. They lean down and point to the pipes. The co-worker mimes unscrewing something. Jo nods.

18 INT. STUDIO APARTMENT - NIGHT 18

Legs stick out from under the sink. The knobs sit on the floor, disassembled. Jo works to unscrew the trap pipe.



## APPENDICES

### Appendix A: Shooting Script

12.

Murky water empties into a bucket under the sink. Abi wipes her legs and Jo squints her eyes, wiping her face.

ABIGAIL

Uh! It stinks!

Joanna digs in the trap pipe with a flathead and scoops out a huge glob of hair and goop.

Jo holds up the goop to Abi who squeals and runs away. Jo laughs and, with a sigh, plops it into the bucket.

19

INT. STUDIO APARTMENT - EVENING

19

Jo wears a baggy shirt with shorts. She is hard at work, reassembling the knobs on the sink. She places a new cartridge onto the base of the knob and then places the plastic knob over it.

Abi lies across the bed, head hanging over the side, homework forgotten. She raises the mattress. The springs SQUEAL.

No envelope.

ABIGAIL

Do we have enough?

Jo looks over her shoulder as Abi swings her legs over the edge of the bed.

JOANNA

Money? Can you just . . . I'm trying to do this right now.

Jo rotates the pipe-wrench around the base of the knob, tightening it, before screwing the last screw into place.

ABIGAIL

Mom'll be back soon. She'll bring another envelope.

JOANNA

Don't hold your breath. Besides, I'm gonna get a...

ABIGAIL

...a promotion?

Jo frowns.

## APPENDICES

### Appendix A: Shooting Script

13.

JOANNA

I told you I have an interview  
comin' up. Assistant. Store.  
Manager.

Jo smiles, waiting for Abi's response.

JOANNA (CONT'D)

(mocks)

You'll do great, Jo! Oh, thank you,  
Abi!

Abigail sulks on the bed.

Jo throws the wrench at the tool box knocking it over.

The tools CLINK and CLATTER to the floor.

Abi bites her lip.

Jo turns the hot and cold water back on under the sink and  
then turns on the knobs. Water gushes from the faucet. She  
turns the knobs to the off position and

SILENCE.

Jo turns to Abi for approval with a proud smile. Abi stands.

ABIGAIL

We need the money now. The landlord  
said one week, and what if mom's  
too busy...

Jo wipes her hands with a towel as she walks to the counter.

JOANNA

Would you shut up? I just fixed the  
sink! Didn't I? (BEAT) I'm the one  
taking care of you, NOT MOM!

Jo slams her fists down on the counter. She lifts her right  
fist to reveal an empty chocolate bag stuck to it.

JOANNA (CONT'D)

You didn't save me a piece? God,  
you're selfish, Abigail!

Jo walks slowly around the counter to confront her sister.

JOANNA (CONT'D)

You took every piece. What about  
me? Huh? What about me?

Jo turns back to the sink. Abi stands silently crying.



## APPENDICES

### Appendix A: Shooting Script

14.

Jo turns on the sink. The water gushes out. Tears gather heavier and heavier in Jo's eyes, till they fall into the running water and down the sink.

20 INT. STUDIO APARTMENT - NIGHT 20

The apartment sits, still, laundry folded and plates stacked neatly on the counter. Jo and Abi sleep in the small bed.

Jo's eyes open.

She turns her head to the SILENT sink.

The SCRATCH of paper on wood.

Jo's eyes dart to the door.

A fresh, white envelope sits, bulging with cash.

Jo leaps out of bed, not taking care to move quietly through the apartment. Abi rolls over in bed.

Jo grabs the envelope and opens the door.

21 INT. APARTMENT HALLWAY - NIGHT 21

JOANNA

Does it help? Do you feel better now?

Jo steps into the hall. One of her hands holds the doorway for support as she stares at the back of a woman, Sasha, dressed in a skimpy, lace dress with a loose, frizzy up-do.

The light shines through the window at the end of the hall from the street lamps.

Sasha takes a step to leave.

JOANNA (CONT'D)

Wait! Come inside.

Sasha's eyes, strain as far left as possible without turning her head. She takes another step away from Jo.

JOANNA (CONT'D)

Stop! Please.

Sasha halts and turns, still mostly hidden by shadows.

## APPENDICES

### Appendix A: Shooting Script

15.

JOANNA (CONT'D)  
Do you even know how long it's  
been? How hard it's been?

SASHA  
You think it's been easy on me, Jo?

Jo takes her mother in fully-her dirty high heels, her torn  
hose, her smeared makeup. Her mom looks skinny and pale  
except for the bruise on her shoulder. Her body twitches and  
shakes like a wild animal.

JOANNA  
You're not my mother.

SASHA  
Maybe you're right.

JOANNA  
Okay.

Jo looks down at the envelope and takes a firm step forward.

She throws the envelope at her mother. Sasha catches it  
instinctively as it hits her hard in the chest.

JOANNA (CONT'D)  
If you leave another envelope, I'll  
burn it.

Sasha hesitates. She looks for one moment into Jo's eyes.

Jo turns and closes the door before Sasha can walk away.  
Before her mother walks away, AGAIN.

22 INT. STUDIO APARTMENT - NIGHT

22

Jo closes the door and leans against it. Jo takes a deep  
breath, but her breath becomes shallow and quickens.

Jo walks to the sink and leans over it like she may be sick.

She turns on the water and bends over, letting the water run  
through her hair.

Jo turns the water off, rings out her hair, and climbs in  
bed.

Jo kisses Abi's head. Abi, half asleep, rolls over and puts  
her arms around Jo. Jo holds onto her, water drips from her  
hair onto her shoulders.

The sink is SILENT.

## APPENDICES

### Appendix A: Shooting Script

16.

23                   INT. STUDIO APARTMENT - MORNING                   23

Abigail slides her uniform over her head and sprays herself with Febreze.

Jo, in a clean blue button-down, hair in a tight bun, puts on lipstick in the spotted dresser mirror. The green apron lies across an open dresser drawer. Abi walks up behind her.

                  ABIGAIL  
                  Need your apron?

Jo takes a deep breath.

                  JOANNA  
                  Not today! Okay. Do I look  
                  professional?

                  ABIGAIL  
                  Totally.

Jo pulls Abi in for a tight hug.

                  JOANNA  
                  Okay. Let's get out of here.

Jo and Abi grab their backpacks and exit the apartment.

The sounds of the busy street pours in through the window.

The loud street fades away as focus is directed to the sink on the wall.

SILENCE


Water gathers slowly at the end of the faucet.

CUT TO BLACK.

THE END

# APPENDICES

## Appendix B: Actor Releases

 DEPARTMENT OF <b>Film &amp; Theatre Arts</b> THE UNIVERSITY of NEW ORLEANS		2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 / Fax (504) 280-6318 www.unofilm.com	
Student: AMY LAWS	Email: [REDACTED]		
Course#: 6911	Phone: [REDACTED]		
Project Title: The Water Clock	Professor: Laszlo Fulop		
	Date:		

**CAST RELEASE**

I, the undersigned, hereby grant to UNO Student Amy Laws ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled The Water Clock (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns, and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which the Filmmaker may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

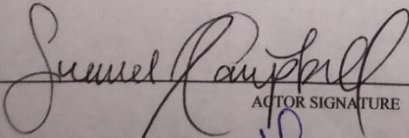
I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

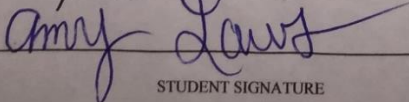
By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Filmmaker may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Actor Name: Summer Campbell	Email: [REDACTED]
	Phone: [REDACTED]
Character: Jo	Address: [REDACTED]

  
 ACTOR SIGNATURE

  
 STUDENT SIGNATURE


10/27/17  
 DATE

10/27/17  
 DATE

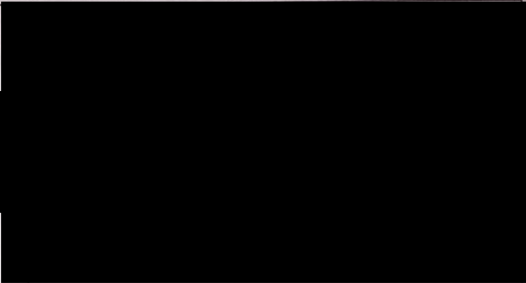


## APPENDICES

### Appendix B: Actor Releases

Name of Minor: Kaitlyn Hall	Age: 11
 BROTHER <input type="checkbox"/> SISTER <input type="checkbox"/> NEPHEW <input type="checkbox"/> Niece <input type="checkbox"/> OTHER <input type="checkbox"/>	Character: Abi

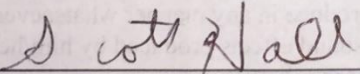
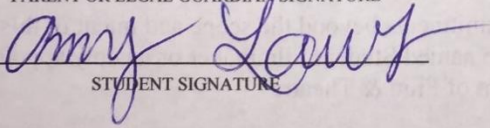
  

Name of Parent or Legal Guardian: Scott Hall	
Address:	
Guardian on Location: Scott Hall	

**NOTE: MINORS ARE ONLY ALLOWED TO BE ON SET FOR A MAXIMUM NUMBER OF HOURS AS STATED IN THE SCREEN ACTORS GUILD RULES OR BY THE STATE OF LOUISIANA, WHICHEVER IS MORE RESTRICTIVE.**

**NOTE: IF MINOR WILL MISS SCHOOL, STUDENT FILMMAKER MUST COMPLETE "MINOR ACTOR RELEASE FROM SCHOOL" FORM.**


  

 _____ PARENT OR LEGAL GUARDIAN SIGNATURE	<u>10-27-17</u> _____ DATE
 _____ STUDENT SIGNATURE	<u>10/27/17</u> _____ DATE

# APPENDICES

## Appendix B: Actor Releases

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THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307  
New Orleans, LA 70148  
(504) 280-6317 | Fax (504) 280-6318  
www.uno.edu

Student: <u>Amy Laws</u>	Email: <span style="background-color: black; color: black;">[REDACTED]</span>
Course#: <u>6911</u>	Professor: <u>Laszlo Fulop</u>
Project Title: <u>The Water Clock</u>	Date: <u>10/24/17</u>

MINOR ACTOR RELEASE FROM SCHOOL

Minor Name: Kaitlyn Hall

School: [REDACTED]

Address: [REDACTED]

Phone: [REDACTED]

I, Keith Schwarz, am aware that Kaitlyn Hall will be out of  
(TEACHER/ADMINISTRATOR) (STUDENT)  
 school from Oct. 27, 2017 through Oct. 27, 2017 so that he/she may  
(DATE) (DATE)  
 participate in a University of New Orleans Department of Film & Theatre student production. I  
 am also aware that the student's parents have given permission for the student to be absent from  
 school. It is understood that the student will be responsible for making up any missed work or  
 assignments.

[Signature]  
TEACHER/ADMINISTRATOR SIGNATURE

[Signature]  
PARENT OR LEGAL GUARDIAN SIGNATURE

Amy Laws  
STUDENT FILMMAKER SIGNATURE


10-24-17  
DATE

10-24-17  
DATE

10/24/17  
DATE

# APPENDICES

## Appendix B: Actor Releases

 <b>DEPARTMENT OF Film &amp; Theatre Arts</b> THE UNIVERSITY of NEW ORLEANS		2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317   Fax (504) 280-6318 www.uno.edu	
Student: <u>Amy Laws</u>	Email: [REDACTED]	Phone: [REDACTED]	
Course#: <u>6911</u>	Professor: <u>Laszlo Fulop</u>		
Project Title: <u>The water clock</u>	Date: <u>10/27/17</u>		

**MINOR ACTOR RELEASE FROM SCHOOL**

Minor Name: Kaitlyn Hall

School: [REDACTED]

Address: [REDACTED]

Phone: [REDACTED]

I, Keith Schwarz (TEACHER/ADMINISTRATOR) am aware that Kaitlyn Hall (STUDENT) will be out of school from Nov. 3, 2017 (DATE) through Nov. 3, 2017 (DATE) so that he/she may participate in a University of New Orleans Department of Film & Theatre student production. I am also aware that the student's parents have given permission for the student to be absent from school. It is understood that the student will be responsible for making up any missed work or assignments.

[Signature]  
TEACHER/ADMINISTRATOR SIGNATURE

[Signature]  
PARENT OR LEGAL GUARDIAN SIGNATURE

[Signature]  
STUDENT FILMMAKER SIGNATURE

10-24-17  
DATE


10-24-17  
DATE

10/27/17  
DATE



# APPENDICES

## Appendix B: Actor Releases

 <b>DEPARTMENT OF Film &amp; Theatre Arts</b> <small>THE UNIVERSITY of NEW ORLEANS</small>		<small>2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317   Fax (504) 280-6318 www.unofilm.com</small>		<a href="#">Print</a>
Student: <b>AMY LAWS</b>		Email: [REDACTED]		
		Phone: [REDACTED]		
Course#: <b>6911</b>		Professor: <b>Laszlo Fulop</b>		
Project Title: <b>The Water Clock</b>		Date: <b>10/29/17</b>		

**CAST RELEASE**

I, the undersigned, hereby grant to UNO Student Amy Laws ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled The Water Clock (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns, and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which the Filmmaker may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

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I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Actor Name: <b>Jamie Jennings</b>	Email: [REDACTED]
	Phone: [REDACTED]
Character: <b>Sasha</b>	Address: [REDACTED]

Jamie Jennings  
ACTOR SIGNATURE

Amy Laws  
STUDENT SIGNATURE

10/29/17  
DATE


10/29/17  
DATE



# APPENDICES

## Appendix B: Actor Releases

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New Orleans, LA 70148  
(504) 280-6317 / Fax (504) 280-6318  
www.unofilm.com

Student: AMY LAWS	Email: [REDACTED]
	Phone: [REDACTED]
Course#: 6911	Professor: Laszlo Fulop
Project Title: The Water Clock	Date: 11/4/17

### CAST RELEASE

I, the undersigned, hereby grant to UNO Student Amy Laws ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled The Water Clock (the "Picture").

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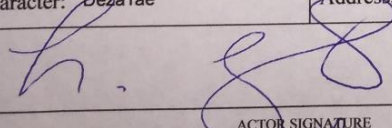
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Actor Name: Normeka Ageous	Email: [REDACTED]
	Phone: [REDACTED]
Character: Deza'rae	Address: [REDACTED]

  
 \_\_\_\_\_  
 ACTOR SIGNATURE


  
 \_\_\_\_\_  
 STUDENT SIGNATURE

11/4/17  
DATE

11/4/17  
DATE

## APPENDICES

### Appendix B: Actor Releases

<a href="#">Print</a>	
<div style="display: flex; justify-content: space-between; align-items: center;"><div style="text-align: center;"><div style="margin-top: 5px;"><small>DEPARTMENT OF</small> <b>Film &amp; Theatre Arts</b> <small>THE UNIVERSITY of NEW ORLEANS</small></div></div><div style="text-align: right;"><small>2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317   Fax (504) 280-6318 www.uno.edu</small></div></div>	
Student: Amy Laws	Email: [REDACTED] Phone: [REDACTED]
Course#: 6911	Professor: Laszlo Fulop
Project Title: The Water Clock	Date: 10/22/17

**EXTRA RELEASE**

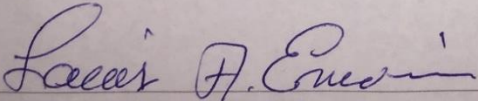
I, the undersigned, hereby grant to UNO Student Amy Laws ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled The Water Clock (the "Picture").

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I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Name: <u>Louis A. Erwin</u>	Email: [REDACTED] Phone: [REDACTED]
-----------------------------	--

  
\_\_\_\_\_  
SIGNATURE


11-4-17  
\_\_\_\_\_  
DATE



# APPENDICES

## Appendix B: Actor Releases

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**Film & Theatre Arts**  
THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307  
 New Orleans, LA 70148  
 (504) 280-6317 | Fax (504) 280-6318  
 www.unofilm.com

Student: AMY LAWS	Email: [REDACTED]
Course#: 6911	Phone: [REDACTED]
Project Title: The Water Clock	Professor: Laszlo Fulop
	Date: 11/3/2017

### CAST RELEASE

I, the undersigned, hereby grant to UNO Student Amy Laws ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled The Water Clock (the "Picture").

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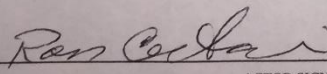
I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

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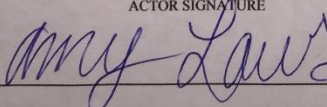
I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Actor Name: <u>RON CENTANNI</u>	Email: [REDACTED]
Character: Landlord/Co-Worker	Phone: [REDACTED]
	Address: [REDACTED]

  
 \_\_\_\_\_  
 ACTOR SIGNATURE


11/3/2017  
 \_\_\_\_\_  
 DATE

  
 \_\_\_\_\_  
 STUDENT SIGNATURE

11/3/2017  
 \_\_\_\_\_  
 DATE

## APPENDICES

### Appendix B: Actor Releases

 <b>DEPARTMENT OF Film &amp; Theatre Arts</b> <small>THE UNIVERSITY of NEW ORLEANS</small>		2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317   Fax (504) 280-6318 www.uno.edu	
Student: AMY LAWS		Email: [REDACTED]	
Course#: 6911		Phone: [REDACTED]	
Project Title: The Water Clock		Professor: Laszlo Fulop	
		Date: 10/22/17	

**EXTRAS MINOR RELEASE**

I, the undersigned, hereby grant to UNO Student Amy Laws ("the Filmmaker") the right to photograph my minor child, Jada, and to record his/her voice, performances, poses, actions, plays and appearances, and use his/her picture, photograph, silhouette and other reproductions of his/her physical likeness in connection with the student project tentatively entitled The Water Clock (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns, and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which the Filmmaker may make of said minor or of his/her voice, and the right to use his/her name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by said minor, in connection with the production and/or postproduction of the Picture.

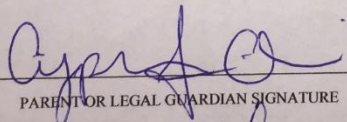
I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of his/her physical likeness and sound in the Picture as herein provided. I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named student and not the UNO Department of Film & Theatre.

I further agree and warrant that the below named minor child will not disaffirm or disavow said consent and permission on the grounds that he/she was a minor on the date of execution thereof or any similar grounds whatsoever, or endeavor to recover from you personally or through any guardian, any sums for participating in the Picture.

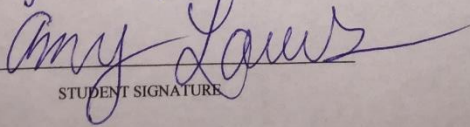
I hereby certify and represent that I am the parent or legal guardian of the above named minor child, and I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

**NOTE: MINORS ARE ONLY ALLOWED TO BE ON SET FOR A MAXIMUM NUMBER OF HOURS AS STATED IN THE SCREEN ACTORS GUILD RULES OR BY THE STATE OF LOUISIANA, WHICHEVER IS MORE RESTRICTIVE.**

Name of Minor: <u>Jada Archer Mitchell</u>	Age: <u>5</u>
--	---------------

  
 PARENT OR LEGAL GUARDIAN SIGNATURE

10/11-4-2017  
 DATE


  
 STUDENT SIGNATURE

11/4/2017  
 DATE



## APPENDICES

### Appendix B: Actor Releases

 <b>DEPARTMENT OF Film &amp; Theatre Arts</b> <small>THE UNIVERSITY of NEW ORLEANS</small>		2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317   Fax (504) 280-6318 www.uno.edu	<input type="button" value="Print"/>
Student: AMY LAWS		Email: [REDACTED]	
		Phone: [REDACTED]	
Course#: 6911		Professor: Laszlo Fulop	
Project Title: The Water Clock		Date: 10/22/17	

**EXTRAS MINOR RELEASE**

I, the undersigned, hereby grant to UNO Student Amy Laws ("the Filmmaker") the right to photograph my minor child, Ahanu, and to record his/her voice, performances, poses, actions, plays and appearances, and use his/her picture, photograph, silhouette and other reproductions of his/her physical likeness in connection with the student project tentatively entitled The Water Clock (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns, and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which the Filmmaker may make of said minor or of his/her voice, and the right to use his/her name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by said minor, in connection with the production and/or postproduction of the Picture.

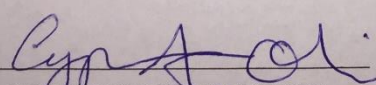
I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of his/her physical likeness and sound in the Picture as herein provided. I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named student and not the UNO Department of Film & Theatre.


I further agree and warrant that the below named minor child will not disaffirm or disavow said consent and permission on the grounds that he/she was a minor on the date of execution thereof or any similar grounds whatsoever, or endeavor to recover from you personally or through any guardian, any sums for participating in the Picture.

I hereby certify and represent that I am the parent or legal guardian of the above named minor child, and I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

**NOTE: MINORS ARE ONLY ALLOWED TO BE ON SET FOR A MAXIMUM NUMBER OF HOURS AS STATED IN THE SCREEN ACTORS GUILD RULES OR BY THE STATE OF LOUISIANA, WHICHEVER IS MORE RESTRICTIVE.**

Name of Minor: <u>Ahanu Danger Mitchell</u>	Age: <u>6</u>
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 \_\_\_\_\_  
 PARENT OR LEGAL GUARDIAN SIGNATURE


  
 \_\_\_\_\_  
 STUDENT SIGNATURE

11-4-2017  
 \_\_\_\_\_  
 DATE

11/4/2017  
 \_\_\_\_\_  
 DATE

## APPENDICES

### Appendix B: Actor Releases

 <div style="display: inline-block; vertical-align: middle;"> <p>DEPARTMENT OF <b>Film &amp; Theatre Arts</b> THE UNIVERSITY of NEW ORLEANS</p> </div> <div style="display: inline-block; vertical-align: middle; margin-left: 20px;"> <p>2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317   Fax (504) 280-6318 www.uno.edu</p> </div>		<div style="border: 1px solid black; padding: 2px; width: fit-content;">Print</div>
Student: AMY LAWS	Email: <span style="background-color: black; color: black;">[REDACTED]</span> Phone: <span style="background-color: black; color: black;">[REDACTED]</span>	
Course#: 6911	Professor: Laszlo Fulop	
Project Title: The Water Clock	Date: 10/22/17	

### EXTRAS MINOR RELEASE

I, the undersigned, hereby grant to UNO Student Amy Laws ("the Filmmaker") the right to photograph my minor child, Charleigh Bordelon and to record his/her voice, performances, poses, actions, plays and appearances, and use his/her picture, photograph, silhouette and other reproductions of his/her physical likeness in connection with the student project tentatively entitled The Water Clock (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns, and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which the Filmmaker may make of said minor or of his/her voice, and the right to use his/her name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by said minor, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of his/her physical likeness and sound in the Picture as herein provided. I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named student and not the UNO Department of Film & Theatre.

I further agree and warrant that the below named minor child will not disaffirm or disavow said consent and permission on the grounds that he/she was a minor on the date of execution thereof or any similar grounds whatsoever, or endeavor to recover from you personally or through any guardian, any sums for participating in the Picture.

I hereby certify and represent that I am the parent or legal guardian of the above named minor child, and I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

**NOTE: MINORS ARE ONLY ALLOWED TO BE ON SET FOR A MAXIMUM NUMBER OF HOURS AS STATED IN THE SCREEN ACTORS GUILD RULES OR BY THE STATE OF LOUISIANA, WHICHEVER IS MORE RESTRICTIVE.**

Name of Minor: <u>Charleigh Bordelon</u>	Age: <u>5</u>
--	---------------

Katie Bordelon  
PARENT OR LEGAL GUARDIAN SIGNATURE

Amy Laws  
STUDENT SIGNATURE


10/22/2017  
DATE

10/22/2017  
DATE



## APPENDICES

### Appendix B: Actor Releases

 <b>DEPARTMENT OF Film &amp; Theatre Arts</b> THE UNIVERSITY of NEW ORLEANS		2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317   Fax (504) 280-6318 www.uno.edu	Print
Student: AMY LAWS	Email: [REDACTED]		
	Phone: [REDACTED]		
Course#: 6911	Professor: Laszlo Fulop		
Project Title: The Water Clock	Date: 10/22/17		

### EXTRAS MINOR RELEASE

I, the undersigned, hereby grant to UNO Student Amy Laws ("the Filmmaker") the right to photograph my minor child, Cecilia Gutierrez and to record his/her voice, performances, poses, actions, plays and appearances, and use his/her picture, photograph, silhouette and other reproductions of his/her physical likeness in connection with the student project tentatively entitled The Water Clock (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns, and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which the Filmmaker may make of said minor or of his/her voice, and the right to use his/her name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by said minor, in connection with the production and/or postproduction of the Picture.

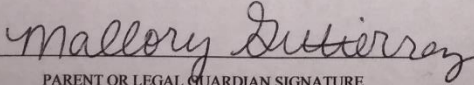
I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of his/her physical likeness and sound in the Picture as herein provided. I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named student and not the UNO Department of Film & Theatre.


I further agree and warrant that the below named minor child will not disaffirm or disavow said consent and permission on the grounds that he/she was a minor on the date of execution thereof or any similar grounds whatsoever, or endeavor to recover from you personally or through any guardian, any sums for participating in the Picture.

I hereby certify and represent that I am the parent or legal guardian of the above named minor child, and I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

**NOTE: MINORS ARE ONLY ALLOWED TO BE ON SET FOR A MAXIMUM NUMBER OF HOURS AS STATED IN THE SCREEN ACTORS GUILD RULES OR BY THE STATE OF LOUISIANA, WHICHEVER IS MORE RESTRICTIVE.**

Name of Minor: <u>Cecilia Gutierrez</u>	Age: <u>1 yo</u>
---	------------------

  
 PARENT OR LEGAL GUARDIAN SIGNATURE


  
 STUDENT SIGNATURE

10/22/17  
 DATE

10/22/17  
 DATE

## APPENDICES

### Appendix B: Actor Releases

 <div style="display: inline-block; vertical-align: middle; text-align: left;"><small>DEPARTMENT OF</small> <b>Film &amp; Theatre Arts</b> <small>THE UNIVERSITY of NEW ORLEANS</small></div> <div style="display: inline-block; vertical-align: middle; text-align: left; margin-left: 20px;"><small>2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317   Fax (504) 280-6318 www.uno.edu</small></div>	
Student: AMY LAWS	Email: <span style="background-color: black; color: black;">[REDACTED]</span> Phone: <span style="background-color: black; color: black;">[REDACTED]</span>
Course#: 6911	Professor: Laszlo Fulop
Project Title: The Water Clock	Date: 10/22/17

### EXTRAS MINOR RELEASE

I, the undersigned, hereby grant to UNO Student Amy Laws ("the Filmmaker") the right to photograph my minor child, Sofia Braxton, and to record his/her voice, performances, poses, actions, plays and appearances, and use his/her picture, photograph, silhouette and other reproductions of his/her physical likeness in connection with the student project tentatively entitled The Water Clock (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns, and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which the Filmmaker may make of said minor or of his/her voice, and the right to use his/her name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by said minor, in connection with the production and/or postproduction of the Picture.

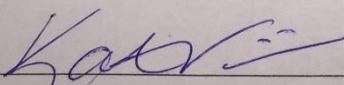
I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of his/her physical likeness and sound in the Picture as herein provided. I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named student and not the UNO Department of Film & Theatre.

I further agree and warrant that the below named minor child will not disaffirm or disavow said consent and permission on the grounds that he/she was a minor on the date of execution thereof or any similar grounds whatsoever, or endeavor to recover from you personally or through any guardian, any sums for participating in the Picture.

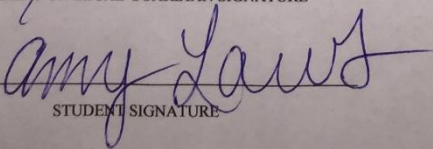
I hereby certify and represent that I am the parent or legal guardian of the above named minor child, and I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

**NOTE: MINORS ARE ONLY ALLOWED TO BE ON SET FOR A MAXIMUM NUMBER OF HOURS AS STATED IN THE SCREEN ACTORS GUILD RULES OR BY THE STATE OF LOUISIANA, WHICHEVER IS MORE RESTRICTIVE.**

Name of Minor: <u>Sofia Braxton</u>	Age: <u>1</u>
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\_\_\_\_\_  
PARENT OR LEGAL GUARDIAN SIGNATURE

11/4/17  
\_\_\_\_\_  
DATE

  
\_\_\_\_\_  
STUDENT SIGNATURE

11/4/17  
\_\_\_\_\_  
DATE



## APPENDICES

### Appendix C: Crew and Cast List

Cast Member	Character	Position	Name
Summer Campbell	Joanna	<b>Production</b>	
		Director/Producer/Writer	Amy Laws
		Producer	Emily Poulliard
Kaitlyn Hall	Abigail	1st AD	Lauren Erwin
Normeka Ageous	Deza'Rae	2nd AD/ Producer	Nick Manning
Jamie Jennings	Sasha	PA	Daniel Stargardter
Sofia	baby on hip	PA	Paige Touzet
Ahanu Danger Mitchell	kid#1 in hall	PA	Catalina Correa
Jada Archer Mitchell	kid#2 in hall	<b>Camera</b>	
		Cinematography	Mary McDade Casteel
		1st AC	Lorien Molinario
Ron Centanni	Landlord/Coworker	2nd AC	William Van Hoof
	Mr. Brysonn	2nd AC	Kye Ruddy
CeCi Gutierrez	Baby Abigail	Script Supervisor	Stevie Cavalier
Charleigh Bordelon	7yr old Joanna	<b>Art</b>	
		Production Designer	Jade Saravia
		Set Dresser	Katalea Ford
		Prop Master	Justin Faxon
		Art Assist	Alex Chevez
		Art Assist	James Pardue
		Props Finder/ Helper	Laura Duval
		Art Assist-PREPRO	Johnny Clement
		Art Assist-PREPRO	Summer Pierce
		Art Assist /Painter-PREPRO	Waldo Posas
		<b>Costume</b>	
		Costume Designer	Cypriene Oliver
		Costume Assist	Christy Reine


## APPENDICES

### Appendix C: Crew and Cast List

<b>Hair/Makeup</b>	
Hair/Makeup Artist	Krystyna Nicely
Hair/Makeup Artist	Jillian Hyman
<b>Grip &amp; Electric</b>	
Gaffer	Trenton Mynatt
Key Grip	Barry Cunningham
Grip	Kye Ruddy
Grip	Summer Pierce
Grip	Waldo Posas
<b>Sound</b>	
Sound Mixer/Producer	Emily Poulliard
Boom Operator	Johnny Clement
<b>Craft Services</b>	
Crafty	Dustin Foret
Crafty	Mr. and Mrs. Erwin
Crafty/Catering	Ms. Pamela Merideth
<b>Stills</b>	
Stills	Jacob Jennings
Stills	Peter Hoffpauir
BTS	Carl Johnson
<b>Construction</b>	
Construction Coordinator	Killian Williams
<b>Post Production</b>	
Composer	Erin Davis
Sound Designer	Aidan Dykes

## APPENDICES

### Appendix D: Location Releases

 <b>DEPARTMENT OF Film &amp; Theatre Arts</b> THE UNIVERSITY of NEW ORLEANS		2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70149 (504) 280-6117 Fax (504) 283-6118 www.uno.edu	
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Student: <u>Amy Laws</u>	Phone & Email: [REDACTED]
Course #: <u>6911</u>	Professor: <u>Loszlo Fulop</u>
Project Title: <u>The Water Clock</u>	Date: <u>11/7/17</u>

### LOCATION CONTRACT

Permission is hereby granted to Amy Laws (student filmmaker) by SIL (Owner/Agent) to use UNO Amphitheater the property and adjacent area, located at [REDACTED] for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world, in perpetuity. Said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same after completion of filming.

The above permission is granted for a period of 1 ☒ Days ☐ Weeks, beginning on 10/29/17 (Day and Date) and ending on 10/30/17 (Day and Date).

The Owner/Agent does hereby warrant and represent that the Owner/Agent has full right and authority to enter into this agreement concerning the above-described premises, and that the consent or permission of no other person, firm, or corporation is necessary to enable Student Filmmaker to enjoy full rights to the use of said premises, and that the Owner/Agent does hereby indemnify and agree to hold Student Filmmaker, and the University of New Orleans Department of Film & Theatre, free and harmless from any loss, arising from, growing out of, or concerning a breach of this warranty.

Original purpose of said motion picture/video is for academic credit with ownership and distribution rights to be retained by the student(s) for his/her/their discretionary use.

Amy Laws  
STUDENT FILMMAKER

[Signature]  
OWNER/AGENT


11/7/17  
DATE

11/6/17  
DATE

2000 Lakeshore Dr. New Orleans LA 70149  
ADDRESS

## APPENDICES

### Appendix D: Location Releases

 <b>DEPARTMENT OF Film &amp; Theatre Arts</b> THE UNIVERSITY of NEW ORLEANS		2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 / Fax (504) 280-6318 <a href="http://www.uno.edu">www.uno.edu</a>	
---	--	--	--

Student: <u>Amy Laws</u>	Phone & Email: [REDACTED]
Course#: <u>6911</u>	Professor: <u>LASZLO FULOP</u>
Project Title: <u>The Water Clock</u>	Date: <u>11/7/2017</u>

### LOCATION WRAP RELEASE

Location: UNO Amphitheater

Property Owner/Agent: Student Involvement & Leadership

Address: [REDACTED]

Phone: [REDACTED]

Owner of the property described above hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the property; and
- Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relation to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Department of Film & Theatre, and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.


Original purpose of said motion picture/video is for academic credit with ownership and distribution rights to be retained by the student(s) for his/her/their discretionary use.

<u><i>Amy Laws</i></u> STUDENT FILMMAKER	<u>11/7/17</u> DATE
<u><i>[Signature]</i></u> OWNER/ AGENT	<u>11-6-17</u> DATE
[REDACTED] PHONE	



## APPENDICES

### Appendix D: Location Releases

 <b>DEPARTMENT OF Film &amp; Theatre Arts</b> THE UNIVERSITY of NEW ORLEANS		2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317   Fax (504) 280-6318 <a href="http://www.uno.edu">www.uno.edu</a>	
---	--	--	--

Student: <u>Amy Laws</u>	Phone & Email: [REDACTED]
Course #: <u>6911</u>	Professor: <u>Laszlo Fulop</u>
Project Title: <u>The Water Clock</u>	Date: <u>11/7/2017</u>

### LOCATION CONTRACT

Permission is hereby granted to Amy Laws (student filmmaker) by David Hooyer (Owner/Agent) to use UNO Soundstage the property and adjacent area, located at [REDACTED] for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world, in perpetuity. Said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same after completion of filming.

The above permission is granted for a period of Six ☒ Days ☐ Weeks, beginning on 10-27-17 (Day and Date) and ending on 11-5-17 (Day and Date).


The Owner/Agent does hereby warrant and represent that the Owner/Agent has full right and authority to enter into this agreement concerning the above-described premises, and that the consent or permission of no other person, firm, or corporation is necessary to enable Student Filmmaker to enjoy full rights to the use of said premises, and that the Owner/Agent does hereby indemnify and agree to hold Student Filmmaker, and the University of New Orleans Department of Film & Theatre, free and harmless from any fees, arising from, growing out of, or concerning a breach of this warranty.

Original purpose of said motion picture/video is for academic credit with ownership and distribution rights to be retained by the student(s) for his/her/their discretionary use.

<u>Amy Laws</u> STUDENT FILMMAKER	<u>11/7/2017</u> DATE
<u>David Hooyer</u> OWNER/AGENT	<u>11-6-17</u> DATE
ADDRESS: <u>2000 Lakeshore Dr. New Orleans, LA 70148</u>	

## APPENDICES

### Appendix D: Location Releases

 <b>DEPARTMENT OF Film &amp; Theatre Arts</b> <small>THE UNIVERSITY of NEW ORLEANS</small>		<small>2000 Lakeshore Drive, Performing Arts Center 307          New Orleans, LA 70148          (504) 280-6517   Fax (504) 280-6508          www.uno.edu</small>
--	--	--

Student: <u>Amy Laws</u>	Phone & Email: [REDACTED]
Course#: <u>6911</u>	Professor: <u>Laszlo Fulop</u>
Project Title: <u>The Water Clock</u>	Date: <u>11/7/2017</u>

### LOCATION WRAP RELEASE

Location: UNO Sandstage

Property Owner/Agent: David Hoover

Address: [REDACTED]

Phone: [REDACTED]

Owner of the property described above hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- a.) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the property; and
- b.) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relation to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Department of Film & Theatre, and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

Original purpose of said motion picture/video is for academic credit with ownership and distribution rights to be retained by the student(s) for his/her/their discretionary use.

<u>Amy Laws</u> STUDENT FILMMAKER	<u>11/7/2017</u> DATE
<u>[Signature]</u> OWNER/AGENT	<u>11-6-17</u> DATE

[REDACTED]  
PHONE

## APPENDICES

### Appendix E: Stripboard

#### CAST MEMBERS

1.JO  
2.ABI  
4.SASHA  
LANDLORD (V.O.)

DEZA'RAE (V.O.)  
6.Kids  
8.Mr. Bryson  
7.Baby

3.DEZA'RAE  
5.CO-WORKER

Sheet #: 3 7/8 pgs	Scenes: 3	INT Day	APARTMENT Abi comes in from the bathroom	1, 2	D1
Sheet #: 4 6/8 pgs	Scenes: 4	INT Day	APARTMENT Jo & Abi get ready	1, 2	D1
Sheet #: 5 3/8 pgs	Scenes: 5	INT Day	APARTMENT Jo & Abi head out	1, 2	D1
Sheet #: 14 1/8 pgs	Scenes: 14	INT Day	APARTMENT Jo & Abi get ready (montage)	1, 2	D3
Sheet #: 15 1/8 pgs	Scenes: 15	INT Day	APARTMENT Jo & Abi relieve stress (montage)	1, 2	D3
End of Shooting Day 1 – Friday, October 27, 2017 – 2 2/8 Pages – Time Estimate: 0:00					
Sheet #: 7 7/8 pgs	Scenes: 7	INT Day	APARTMENT Jo & Abi hide from the Landlord	1, 2	D2
Sheet #: 8 1 2/8 pgs	Scenes: 8	INT Day	APARTMENT Jo & Abi argue over the envelope	1, 2	D2
Sheet #: 9 3/8 pgs	Scenes: 9	INT Night	APARTMENT Jo returns with toolbox/presents	1, 2	N2
End of Shooting Day 2 -- Saturday, October 28, 2017 -- 2 4/8 Pages -- Time Estimate: 0:00					
Sheet #: 11 4/8 pgs	Scenes: 11	EXT Day	PARK Family outing at the park	1, 2, 4	Flashbac
Sheet #: 10 1 7/8 pgs	Scenes: 10	INT Night	APARTMENT Jo bumps her head, Abi wakes up/reminisces	1, 2	N2
Sheet #: 12 4/8 pgs	Scenes: 10 (pt 2), or	INT Night	APARTMENT Jo & Abi finish reminiscing	1, 2	N2
End of Shooting Day 3 -- Sunday, October 29, 2017 -- 2 7/8 Pages -- Time Estimate: 0:00					

## APPENDICES


### Appendix E: Stripboard

Sheet #: 1 1/8 pgs	Scenes: 1	INT Night	HALLWAY Sasha (obscured) delivers first envelope	4	N1
Sheet #: 2 7/8 pgs	Scenes: 2	INT Night	APARTMENT Jo receives first envelope	1, 2	N1
Sheet #: 13 1/8 pgs	Scenes: 13	INT Night	APARTMENT Jo wakes up and turns toward sink (montage)	1, 2	N3
Sheet #: 17 1/8 pgs	Scenes: 17	INT Day	APARTMENT Co-worker advises Jo	1, 2, 5	D4
Sheet #: 23 6/8 pgs	Scenes: 23	INT Day	APARTMENT Jo & Abi get ready - Promotion Day	1, 2	D5
End of Shooting Day 4 – Friday, November 3, 2017 – 2 Pages – Time Estimate: 0:00					
Sheet #: 16 1/8 pgs	Scenes: 16	INT Day	APARTMENT Jo tries on Sasha's dress	1	D4
Sheet #: 6 1 5/8 pgs	Scenes: 6	INT Day	HALLWAY Deza'rae helps Jo	1, 3, 6, 7, 8	D2
Sheet #: 21 1 1/8 pgs	Scenes: 21	INT Night	HALLWAY Jo confronts Sasha	1, 4	N4
End of Shooting Day 5 – Saturday, November 4, 2017 – 2 7/8 Pages – Time Estimate: 0:00					
Sheet #: 18 3/8 pgs	Scenes: 18	INT Night	APARTMENT Jo makes progress with the sink	1, 2	N4
Sheet #: 19 1 7/8 pgs	Scenes: 19	INT Night	APARTMENT Jo explodes at Abi	1, 2	N4
Sheet #: 20 3/8 pgs	Scenes: 20	INT Night	APARTMENT Jo wakes up to the 2nd envelope	1, 2	N4
Sheet #: 22 3/8 pgs	Scenes: 22	INT Night	APARTMENT Jo cleanses	1, 2	N4
End of Shooting Day 6 -- Sunday, November 5, 2017 -- 3 Pages -- Time Estimate: 0:00					



## APPENDICES

### Appendix F: Music and Musician Licenses

 <b>DEPARTMENT OF Film &amp; Theatre Arts</b> THE UNIVERSITY of NEW ORLEANS		2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6117   Fax (504) 280-6218 www.uno.edu	
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Student: <u>Amy Laws</u>	Email: [REDACTED] Phone: [REDACTED]
Composer: <u>A. Davis</u>	Email: [REDACTED] Phone: [REDACTED]
Project Title: <u>The Water Clock</u>	Date: <u>10/19/2018</u>

### COMPOSER LICENSE AGREEMENT FOR THESIS FILM

For good and valuable consideration, the receipt of which is hereby acknowledged, Composer grants to UNO MFA Graduate Student (Student) and Student's successors and assigns, a non-exclusive license in the master use, synchronization and performance rights to certain musical composition(s) composed by Composer for use in connection with the Thesis Project listed above, in all formats of the Project and in all media by which the Project is exhibited or distributed (whether now known or hereinafter devised) throughout the universe in perpetuity.

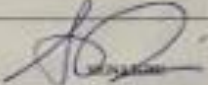
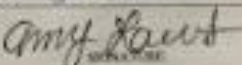
Student acknowledges and agrees that the Composer owns all rights, title and interest (throughout the universe and in perpetuity) in and to the musical composition(s) licensed to Student hereunder for use in the Project.

Student agrees to accord Composer credit in the film and, where possible, in marketing materials, advertising or notices for the Project. Composer's credit shall read as follows: "Music Composed by A. Davis"

This agreement will not be valid without execution of the Certificate of Authorship below.


ACCEPTED AND AGREED TO:

Composer:	<u>A. Davis</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>10/19/18</u> <small>DATE</small>
Student:	<u>Amy Laws</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>10/19/2018</u> <small>DATE</small>


### CERTIFICATION OF AUTHORSHIP

I, A. Davis, certify that I have composed all musical compositions and/or musical material submitted by me to Amy Laws Student/ Student for use in the Thesis Project currently titled "The Water Clock" and that such compositions and/or materials are original creations by me and the Student's use of them will not infringe upon or violate any copyright or other rights of any person, firm or corporation.

Signature of Composer: 

## APPENDICES

### Appendix F: Music and Musician Licenses

 <b>DEPARTMENT OF Film &amp; Theatre Arts</b> THE UNIVERSITY of NEW ORLEANS		2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 / Fax (504) 280-6328 www.uno.edu	
---	--	---	--

Student: <u>Amy Laws</u>	Email: [REDACTED]
Artist: <u>A. Davis</u>	Phone: [REDACTED]
Courself: <u>7000</u>	Professor: <u>Loszlo Fulop</u>
Project Title: <u>The Water Clock</u>	Date: <u>10/19/2018</u>

### ORIGINAL MUSIC LICENSE AGREEMENT

THIS AGREEMENT, made and entered into as of 10/19/18, by and between

Amy Laws (STUDENT) and A. Davis (ARTIST), for the


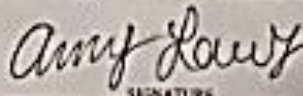
use of original song How it works (SONG) as (take it back) in the UNO FTA student film

project The Water Clock (PICTURE).

The parties agree as follows:

1. The Artist grants the Student, their successors, assigns, and licensees, a non-exclusive license for the master, synchronization and performance rights to the Song, or any portion thereof, for use in the Picture. These rights include the use of existing recordings the Artist may have, as well as versions of the Song that may be produced and recorded expressly for use in the Picture.
2. The license granted will cover all formats of the Picture and all media by which the Picture is exhibited, distributed, exploited, marketed, and performed (whether now known or herein after devised), throughout the universe in perpetuity.
3. The Student acknowledges and agrees that the Artist will retain all rights to the musical compositions, lyrics and sound recording licensed to the Student hereunder for use in the Picture.
4. The Student, their successors, assigns, and licensees, will retain all rights to the Picture.
5. The Artist warrants that no promise of payment or compensation was made or will be made by the Student for the Artist's participation in this project.
6. This agreement will not be valid without execution of the Certificate of Authorship (page 2).
7. Student agrees to accord Artist credit in the end credits of the film: "song title, performed by, written by".

**ACCEPTED AND AGREED TO:**

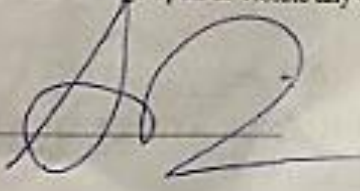
Artist:	<u>A. Davis</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>10/19/18</u> <small>DATE</small>
Student:	<u>Amy Laws</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>10/19/18</u> <small>DATE</small>

## APPENDICES

### Appendix F: Music and Musician Licenses

**CERTIFICATION OF AUTHORSHIP**

I, A. Davis, certify that I have composed all musical compositions and/or musical material submitted by me to Amy Laws Student for use in the Picture currently titled "The water clock" and that such compositions and/or materials are original creations by me and the Student's use of them will not infringe upon or violate any copyright or other rights of any person, firm or corporation.


Signature of Artist: 



## APPENDICES

### Appendix F: Music and Musician Licenses

[Print](#)



DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307  
 New Orleans, LA 70148  
 (504) 280-6317 | Fax (504) 280-6318  
[www.uno.edu](http://www.uno.edu)

Student: <u>Amy Laws</u>	Email: [REDACTED] Phone: [REDACTED]
Course#: <u>7000</u>	Professor: <u>Laszlo Fulop</u>
Project Title: <u>The Water Clock</u>	Date: <u>Oct 19, 2018</u>

### MUSICIAN CONSENT & RELEASE AGREEMENT

For good and valued consideration (herein defined as screen credit in the end credits), I hereby grant my consent for the recording and use of my performance for the soundtrack of the UNO Student short film project presently entitled: The Water Clock.

I grant to the Student Filmmaker, Amy Laws, UNO Department of Film & Theatre, and their successors and assigns, the right, but not the obligation, to use this recording in all forms of distribution, exhibition and marketing of the short film project, through any and all media (whether now known or hereafter devised), throughout the world in perpetuity.



I hereby release Student Filmmaker & UNO Department of Film & Theatre, and their successors and assigns from all claims and demands in connection with my participation in this short film project.

By signing this I acknowledge that no promise of payment or compensation was made by the Producer for my participation in this project.

Student Filmmaker agrees that credit for musician, if such credits are given, will be given in the end credits of the short film project – with placement, size and wording at the sole discretion of the Student Filmmaker.


Musician: Lydia Kolda Phone: [REDACTED]  
 Email: [REDACTED]  
 Instruments/Songs: Guitar, vocals - How It Works  
 Address: [REDACTED]

**ACCEPTED AND AGREED TO:**

Musician:	<u>Lydia Kolda</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>10/19/18</u> <small>DATE</small>
Student:	<u>Amy Laws</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>10/19/18</u> <small>DATE</small>

# APPENDICES

## Appendix F: Music and Musician Licenses

 <b>DEPARTMENT OF Film &amp; Theatre Arts</b> THE UNIVERSITY of NEW ORLEANS		2009 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317   Fax: (504) 280-6318 <a href="http://www.uno.edu">www.uno.edu</a>	
Student: <u>Amy Laws</u>	Email: [REDACTED]	Phone: [REDACTED]	
Course#: <u>7000</u>	Professor: <u>Laszlo Fulop</u>		
Project Title: <u>The Water Clock</u>	Date: <u>10/18/2018</u>		

**MUSICIAN CONSENT & RELEASE AGREEMENT**

For good and valued consideration (herein defined as screen credit in the end credits), I hereby grant my consent for the recording and use of my performance for the soundtrack of the UNO Student short film project presently entitled: The Water Clock.

I grant to the Student Filmmaker, Amy Laws, UNO Department of Film & Theatre, and their successors and assigns, the right, but not the obligation, to use this recording in all forms of distribution, exhibition and marketing of the short film project, through any and all media (whether now known or hereafter devised), throughout the world in perpetuity.

I hereby release Student Filmmaker & UNO Department of Film & Theatre, and their successors and assigns from all claims and demands in connection with my participation in this short film project.

By signing this I acknowledge that no promise of payment or compensation was made by the Producer for my participation in this project.

Student Filmmaker agrees that credit for musician, if such credits are given, will be given in the end credits of the short film project – with placement, size and wording at the sole discretion of the Student Filmmaker.

Musician: Nick "Taco" Stracco Phone: [REDACTED]

Email: [REDACTED]

Instruments/Songs: Violin

Address: [REDACTED]

**ACCEPTED AND AGREED TO:**

Musician:	<u>Nick Stracco</u> <small>PRINT NAME</small>	<u>Nick Stracco</u> <small>SIGNATURE</small>	<u>10/17/18</u> <small>DATE</small>
Student:	<u>Amy Laws</u> <small>PRINT NAME</small>	<u>Amy Laws</u> <small>SIGNATURE</small>	<u>10/18/18</u> <small>DATE</small>

## APPENDICES

### Appendix G: Final Cost Analysis

**ORIGINAL GRAND TOTAL \$12,770**

**DIFFERENCE \$4,287**

**NEW GRAND TOTAL \$17,057**

#### STORY RIGHTS & WRITING

ACTUAL COST (if different from original)

- Writer	\$0	
- Copyright Fee	\$35	
<b>TOTAL</b>	<b>\$35</b>	<b>NEW TOTAL \$35</b>

#### PRE-PRODUCTION

- Director	\$0	
- 1 <sup>st</sup> AD	\$0	
- Producer	\$0	
- Location Scout/Manager	\$0	
- Papers, Binders, Pens	\$40	\$200
- Audition Snacks and Beverages	\$20 (2 Auditions, \$10 each)	\$50
- Rehearsal Snacks & Beverages	\$100 (4 Rehearsals, \$25 each)	\$40
<b>TOTAL</b>	<b>\$160</b>	<b>NEW TOTAL \$1100</b>

#### LOCATIONS

- Park Location	\$0-200 look on UND Campus first	\$0
- UND Sound Stage	\$0 (\$500 Deposit) Apartment, Hallway	\$0
<b>TOTAL</b>	<b>\$800</b>	<b>NEW TOTAL \$0</b>

#### CAST

- Joanna	\$750 (\$125 x 6 days)	
- Abigail	\$750 (\$125 x 6 days)	
- Deza'rae	\$75 (\$75 x 1 day)	\$0
- Landlord	\$0 (\$0 x 1 day)	
- Sasha	\$0 (\$0 x 1 day)	
- Mr. Daniels/Co-Worker (Extra)	\$0 (\$0 x 1 day)	
- Homeless Woman (Extra)	\$0 (\$0 x 2 days)	
- Toddler (Extra)	\$0 (\$0 x 1 day) (Lauren's niece)	
- Crying Baby (Extra)	\$0 (\$0 x 1 day) (Kat's baby)	
<b>TOTAL</b>	<b>\$1,575</b>	<b>NEW TOTAL \$1500</b>

#### PRODUCTION DESIGN

- Production Designer	\$200 (\$100 x 2)	
- Set Construction	\$2,000 (walls, wood, plaster, paint, trim, tools, etc.)	\$3859
- Props/Set Dressing	\$1,500	\$702
- Wardrobe Cast	\$300 (Joanna & Abigail)	\$200
- Wardrobe Extras	\$200 (Deza'Rae, Grocer, Sasha, Toddler)	\$0
- <b>ADDED UHAUL</b>		\$66
<b>TOTAL</b>	<b>\$4,200</b>	<b>NEW TOTAL \$5072</b>

#### HAIR & MAKEUP

- Hair & Makeup Artist	\$300 (\$50 x 6 days)	
- Brush, powder, mascara, etc...	\$200	\$0
<b>TOTAL</b>	<b>\$500</b>	<b>NEW TOTAL \$300</b>



## APPENDICES

### Appendix G: Final Cost Analysis

#### TRANSPORTATION

- Student Vehicles	\$50 (gas/tolls reimbursement)		
<b>TOTAL</b>	<b>\$50</b>		<b>NEW TOTAL \$50</b>

#### CAMERA

- Director of Photographer	\$400.....	\$500	
- RED Epic Thesis package	\$0 (free UND)		
- Lighting Thesis package	\$0 (free UND)		
- Batteries	\$40.....	\$200	
- Tissue, air can, tape, etc...	\$100.....	\$0	
<b>TOTAL</b>	<b>\$900</b>		<b>NEW TOTAL \$700</b>

#### GRIP

- Grip package for Thesis	\$0 (free UND)		
- Grip Truck	\$0 (free UND)		
<b>TOTAL</b>	<b>\$0</b>		<b>NEW TOTAL \$0</b>

#### SOUND

- Sound Mixer	\$0		
- Multi-track Thesis package	\$0		
- Batteries	\$400		
- Expendables	\$100		
<b>TOTAL</b>	<b>\$500</b>		<b>NEW TOTAL \$500</b>

#### CRAFT SERVICES & CATERING

- Crafty	\$1,200 (\$200 x 6 days)		
- Catering	\$1,350 (\$225 x 6 days)		
<b>TOTAL</b>	<b>\$2,550</b>		<b>NEW TOTAL \$2550</b>

#### POST-PRODUCTION

- Hard Drive	\$400.....	\$275	
- Promotional Bluray, Poster, etc...	\$200		
- Editor	\$100.....	\$0	
- Sound Mixer Consultant	\$150.....	\$3,080	
- Composer	\$250.....	\$745	
- <b>ADDED COLORIST</b> .....		<b>\$150</b>	
<b>TOTAL</b>	<b>\$1,100</b>		<b>NEW TOTAL \$4250</b>

#### FESTIVALS

- Submissions	\$500		
- Lodging, Attendance	\$500		
<b>TOTAL</b>	<b>\$1,000</b>		<b>NEW TOTAL \$1000</b>

**ORIGINAL GRAND TOTAL \$12,770**

**DIFFERENCE \$4,287**

**NEW GRAND TOTAL \$17,057**

# APPENDICES

## Appendix H: Call Sheets

Day 1 of 6

Director	Ray Law
Producers	Emily Bouliard
Producers	Nick Manning
1st AD	Lauren Erwin
2nd AD	Nick Manning

## THE WATER CLOCK

START	2:00 PM	RAFT SERVICE
STOP		Dustin Forest
START	7:15 AM	STOP
RAILS	7:15 AM	8:17 PM
RAILS	7:15 AM	

Friday, October 27th

CREW CALL	8:00 AM
SHOOTING CALL	9:30 AM

Seawest Hospital
Graham Health Center
101 W. Robert E Lee Blvd. #201

SCENE	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
3	INT. APARTMENT	D	7/8	1,2	2000 Lakeshore Dr. New Orleans, LA 70148
	Abi comes in from the bathroom				
4	INT. APARTMENT	D	6/8	1,2	2000 Lakeshore Dr. New Orleans, LA 70148
	Jo & Abi get ready				
5	INT. APARTMENT	D	3/8	1,2	2000 Lakeshore Dr. New Orleans, LA 70148
	Jo & Abi head out				
14	INT. APARTMENT	D	1/8	1,2	2000 Lakeshore Dr. New Orleans, LA 70148
	Jo & Abi get ready (montage)				
15	INT. APARTMENT	D	1/8	1,2	2000 Lakeshore Dr. New Orleans, LA 70148
	Jo & Abi relieve stress (montage)				
					TOTAL PAGES 2 2/8

#	NAME	CHARACTER	STATUS	PU/LV/PP	MI/ND	SET	SPECIAL INSTRUCTIONS
1	Summer Campbell	Joanna	S	8:00 AM	8:05 AM	8:15 AM	
2	Kaitlyn Hall	Abigail	S	9:00 AM	9:05 AM	9:15 AM	

ADVANCE SCHEDULE						
DATE	SCENE	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
Day 2 - 10/28	7	INT. APARTMENT	D	7/8	1,2	2000 Lakeshore Dr. New Orleans, LA 70148
		Jo & Abi hide from landlord				
	8	INT. APARTMENT	D	1 2/8	1,2	2000 Lakeshore Dr. New Orleans, LA 70148
		Jo & Abi argue over the envelope				
	9	INT. APARTMENT	N	2/8	1,2	2000 Lakeshore Dr. New Orleans, LA 70148
		Jo returns with toolbox/prevents				

PRODUCTION					
PRODUCTION	CALL	SET DEPARTMENT	CALL		
Director	Ray Law	Production Designer	Jade Saravia	8:00 AM	
Producer	Emily Bouliard	Set Dresser	Katalia Ford	HOLD	
1st AD	Lauren Erwin	Prop Master	Justin Faxon	8:00 AM	
2nd AD/Producer	Nick Manning	Art Assistant	Alex Chavez	8:00 AM	
PA	Daniel Stargardner	Art Assistant	James Pardie	8:00 AM	
PA	Salge Touzet	NEXT UP		CALL	
PA	Catalina Correa	Hair/Makeup	Krystyna Nicely	HOLD	
Script Supervisor	Stevie Cavalier	Hair/Makeup	William Syman	8:00 AM	
CAMERA		COSTUME		CALL	
Cinematographer	Mary Casteel	Costume Designer	Cyrene Oliver	8:30 AM	
1st AC	Lorien Molinaro	Costume Assistant	Christy Reine	8:00 AM	
2nd AC	William Van Roof	CRAFT SERVICES		CALL	
2nd AC	Nye Ruddy	Craft Services	Dustin Forest	8:00 AM	
SOUND		CRAFT SERVICES		CALL	
Sound Mixer	Emily Bouliard	Craft Services	Mr & Mrs Erwin	8:00 AM	
Room Operator	Johnny Clement				
Grip and Electric					
Gaffer	Treston Mynatt				
Key Grip	Berry Cunningham				
Grip	Nye Ruddy				
Grip	Jesse Stephens				
Grip	Waldo Boas				



## APPENDICES

## Appendix H: Call Sheets

Day 2 of 6

Director	Amy Lave
Producers	Emily Soullard
Producers	Wick Manning
1st AD	Lauren Erwin
2nd AD	Wick Manning

## THE WATER CLOCK

DATE	2:00 PM	CRAFT SERVICES
		Dustin Ford
SERVICE		STREET
7:00 AM		6:17 PM
WEATHER 60°		

Saturday, October 28th

CREW CALL	7:30 AM
SHOOTING CALL	9:30 AM

Nearest Hospital
Ochsner Health Center
101 W. Robert E Lee BLVD. #201

SERIES	SET AND DESCRIPTION	D/S	PAGES	CST	LOCATION
7	INT. APARTMENT Jo & Abi hide from landlord	D	7/8	1,2	2000 Lakeshore Dr. New Orleans, LA 70148
8	INT. APARTMENT Jo & Abi argue over the envelope	D	1 2/8	1,2	2000 Lakeshore Dr. New Orleans, LA 70148
9	INT. APARTMENT Jo returns with toolbox/presents	N	3/8	1,2	2000 Lakeshore Dr. New Orleans, LA 70148
<b>TOTAL PAGES      24</b>					

#	NAME	CHARACTER	STATUS	FU/Lv/7p/c	ME/WD	SET	SPECIAL INSTRUCTIONS
1	Summer Campbell	Joanna	W	8:00 AM	8:05 AM	8:20 AM	
2	Kaitlyn Hall	Abigail	W	9:00 AM	9:05 AM	9:20 AM	

ADVANCE SCHEDULE						
DATE	SCENE	SET AND DESCRIPTION	D/W	PAUSE	CMT	LOCATION
May 3 - 10/24	11	EXT. PARK	D	6/R	1,2,4	2005 Lakeshore Dr. New Orleans, LA 70118
		Family outing at park				Amphitheater
	18	INT. APARTMENT	N	17/R	1,2	2005 Lakeshore Dr. New Orleans, LA 70118
		Jo pumps her head, Abi wakes up/renounces				
	10.1	INT. APARTMENT	N	6/R	1,2	2005 Lakeshore Dr. New Orleans, LA 70118
		Jo & Abi finish reminiscing				

[illegible]



# APPENDICES

## Appendix H: Call Sheets

Day 4 of 6

Director	Amy Lees
Producer	Emily Roulland
Producer	Nick Manning
1st AD	Lauren Rivin
2nd AD	Nick Manning

## THE WATER CLOCK

LEECH	1:00 PM	CHAFT SERVICES
		Dustin Forest
SCHLIER		SCHLIER
1:15 AM		4:15 PM
WEATHER	85°	

Friday, November 3rd

CREW CALL	7:00 AM
SHOOTING CALL	8:30 AM

Nearest Hospital
Dulacres Health Center
101 W. Robert K Lee Blvd. #201

SCENE	SET AND DESCRIPTION	D/W	PAGES	CAST	LOCATION
1	INT. KALLIAS	N	1/8	4	2000 Lakeshore Dr. New Orleans, LA 70168
	ARANA (observed) delivers first envelope				
2	INT. ADJACENT	N	7/8	1,2	2000 Lakeshore Dr. New Orleans, LA 70168
	JO receives first envelope				
13	INT. ADJACENT	N	1/8	1,2	2000 Lakeshore Dr. New Orleans, LA 70168
	JO wakes up and turns toward desk (montage)				
17	INT. ADJACENT	D	1/8	1,2,5	2000 Lakeshore Dr. New Orleans, LA 70168
	CO-WORKER advises JO				
23	INT. ADJACENT	D	6/8	1,2	2000 Lakeshore Dr. New Orleans, LA 70168
	JO & ADI get ready - Production Day				
					TOTAL PAGES
					2

#	NAME	CHARACTER	STATUS	PO/SA/SP	HI/WD	SET	SPECIAL INSTRUCTIONS
1	Kummer Campbell	Joanna	W	7:30AM	7:35AM	7:45AM	
2	Kaitlyn Hall	Adigiti	W	8:00AM	8:05AM	8:15AM	
3	Norberta Agreus	Deia'Kae	DN	1:00PM	n/a	2:00PM	
4	JASDE Jindiga	ARANA	W	7:30AM	7:35AM	7:45AM	
5	ROB CROSTON	CO-WORKER	DN	1:00PM	2:00PM	2:15PM	

DATE	SCENE	SET AND DESCRIPTION	D/W	PAGES	CAST	LOCATION
Day 5 - 11/01	16	INT. ADJACENT	D	1/8	1	2000 Lakeshore Dr. New Orleans, LA 70168
		JO takes on Sarah's dress				
	6	INT. KALLIAS	N	1 5/8	1,3,6,7,8	2000 Lakeshore Dr. New Orleans, LA 70168
		Deia'Kae helps JO				
	21	INT. KALLIAS	D	1 1/8	1,6	2000 Lakeshore Dr. New Orleans, LA 70168
		JO confronts Sarah				

PRODUCTION					
Director	Amy Lees	7:00 AM	Production Designer	Jade Savaris	HOLD
Producer	Emily Roulland	7:00 AM	Set Dresser	Kateleen Ford	7:00 AM
1st AD	Lauren Rivin	7:00 AM	Prop Master	Justin Paxon	7:00 AM
2nd AD/Producer	Nick Manning	7:00 AM	Art Asst	Alex Chavez	7:00 AM
PA	Daniel Stargardter	7:00 AM	Art Asst	Jamie Parde	8:00 AM
PA	Paige Touzet	7:00 AM	MAKE UP		CALL
PA	Catalina Correa	HOLD	Hair/Makeup	Kristyna Nicely	7:00 AM
Script Supervisor	Emilia Cavalier	7:30 AM	Hair/Makeup	Jillian Hyman	HOLD
CAMERA		CALL	COSTUME		CALL
Cinematographer	Mary Gattesi	7:00 AM	Costume Designer	Cyriene Oliver	8:30 AM
1st AC	Lorien Molinaro	7:00 AM	Costume Asst	Christy Reine	7:00 AM
2nd AC	William Van Hoof	7:00 AM	CHAFT SERVICES		CALL
2nd AC	Eve Kuddy	HOLD	Craft Services	Dustin Forest	7:00 AM
FOOD		CALL			
Sound Mixer	Emily Roulland	7:00 AM			
Boom Operator	Johnny Clement	7:00 AM	BRING THE ACHES		CALL
Grip and Electric		CALL	WTE	Call Johnson	7:00 AM
Gaffer	Frederick Myatt	7:00 AM	Stills	Peter Hoffbauer	7:00 AM
Key Grip	Kerry Cunningham	HOLD			
Grip	Eve Kuddy	HOLD			
Grip	Waldo Ponce	7:00 AM			
Grip	Kummer Pierce	7:00 AM			

# APPENDICES

## Appendix H: Call Sheets

**Director:** Amy Lane

**Producers:** Emily Poullard

**Producers:** Nick Manning

**1st AD:** Lauren Kravis

**2nd AD:** Nick Manning

# THE WATER CLOCK

**Day 5 of 6**

<b>SHOW</b> 1:00 PM	<b>CAST SESSION</b>
<b>STARTER</b>	<b>FINISH</b>
7:11 AM	6:57 PM
<b>PLANNED STOP</b>	

Saturday, November 4th

<b>CREW CALL</b>	<b>7:00 AM</b>
<b>SHOOTING CALL</b>	<b>9:00 AM</b>

**Nearest Hospital**

Colman Health Center

101 W. Robert E Lee BLVD. #100

SCENE	SET AND DESCRIPTION	D/W	PAGES	CUT	LOCATION
6	<b>CFT. HALLWAY</b> Dana's car leaves Jo	N	1 1/8	1,2,3,4,5,6	2000 Lakeshore Dr., New Orleans, LA 70148
21	<b>CFT. HALLWAY</b> Jo confronts Dana	D	1 1/8	1,6	2000 Lakeshore Dr., New Orleans, LA 70148
<b>TOTAL PAGES</b>					2 1/8

#	NAME	CHARACTER	STATUS	PU/LP/PL	MD/WD	SET	SPECIAL INSTRUCTIONS
1	Rumer Cispwell	Joanna	N	7:30 AM	7:35 AM	7:45 AM	
2	Kathryn Hall	Michelle	N				
3	Narmeka Agnew	Dana's Mom	SW	7:30 AM	7:35 AM	7:45 AM	
4	Jade Jennings	Dana	N	1:00 PM	1:05 PM	1:15 PM	
5	Alvin & John Mitchell	Fido	SW	8:00 AM	8:05 AM	8:15 AM	
7	Rafia	Ruby	SW	8:00 AM			

ADVANCE SCHEDULE						
DATE	SCENE	SET AND DESCRIPTION	D/W	PAGES	CUT	LOCATION
Day 6 - 11/05	18	<b>CFT. ADVANCE</b> Jo explodes at Hal	N	1 1/8	1,2	2000 Lakeshore Dr., New Orleans, LA 70148
	18	<b>CFT. ADVANCE</b> Jo takes phone with the stick	N	3/8	1,2	2000 Lakeshore Dr., New Orleans, LA 70148
	20	<b>CFT. ADVANCE</b> Jo wakes up to the 2nd envelope	N	3/8	1,2	2000 Lakeshore Dr., New Orleans, LA 70148
	22	<b>CFT. ADVANCE</b> Jo cleanses	N	3/8	1,2	2000 Lakeshore Dr., New Orleans, LA 70148

PRODUCTION						ART DEPARTMENT					
PRODUCTION		CALL	ART DEPARTMENT		CALL						
Director	Amy Lane	7:00 AM	Production Designer	Jade Kravis	7:00 AM						
Producers	Emily Poullard	7:00 AM	Set Designer	Catalina Ford	7:00 AM						
1st AD	Lauren Kravis	7:00 AM	Prop Master	Justin Mason	7:00 AM						
2nd AD/Producer	Nick Manning	7:00 AM	Art Assistant	Alan Chene	7:00 AM						
PA	Madeline Forest	7:00 AM	Art Assistant	Jason Perdue	7:00 AM						
PA	Patrice Touret	NEED	<b>HAIR &amp; MAKEUP</b>								
PA	Catalina Correa	7:00 AM	Hair/Makeup	Frydona Steddy	7:00 AM						
PA/1st Supervisor	Heide Cavellier	7:00 AM	Hair/Makeup	Elizabeth Wilson	NEED						
<b>CAMERA</b>			<b>COSTUME</b>								
cinematographer	Mary Deibel	7:00 AM	Costume Designer	Cynthia Oliver	7:00 AM						
1st AC	Lorian Milliaris	7:00 AM	Costume Assistant	Cynthia Wilson	NEED						
2nd AC	William Van Wolf	7:00 AM	<b>CAST SERVICES</b>								
2nd AC	Cye Kuddy	NEED	Cast Services	Dustin Forest	7:00 AM						
<b>FOOD</b>			Cast Services	Sam Kravis	NEED						
Food Master	Emily Poullard	7:00 AM									
Food Operator	Johnny Clement	7:00 AM	<b>MIXING THE SCENE</b>								
<b>MIX AND SOUNDING</b>			<b>STY</b>								
Editor	Frederic Myatt	7:00 AM	Stylist	Carl Johnson	NEED						
Key Grip	Harry Cunningham	7:00 AM	Stylist	Peter Hoffmann	7:30 AM						
Grip	Heide Ponce	7:00 AM									
Grip	Rumer Pierce	NEED									

## APPENDICES

## Appendix H: Call Sheets

Day 6 of 6

Director	Ray Lewis
Producers	Billy Powellard
Producers	Rich Manning
1st AD	Lauren Ertis
2nd AD	Rich Manning

## THE WATER CLOCK

LEADER	3:00 PM	CHAIR: BRADY
		Dustin Brown
MEMBER		MEMBER
7:11 AM		6:17 PM
FOLLOWING: 807		

Sunday, November 5th

CREW CALL	7:00 AM
SHOOTING CALL	8:00 AM

Nearest Hospital
Johnson Health Center
101 W. Robert E Lee BLVD. #100

INDEX	SET AND DESCRIPTION	D/W	PAIRS	CURT	LOCATION
19	CFT. APARTMENT 2x explosion at Apt	N	1 P/W	1,2	2000 Lakeshore Dr., New Orleans, LA 70148
19	CFT. APARTMENT 2x smoke grenades with the mob	N	A/W	1,2	2000 Lakeshore Dr., New Orleans, LA 70148
20	CFT. APARTMENT 2x smoke up to the 2nd overtop	N	A/W	1,2	2000 Lakeshore Dr., New Orleans, LA 70148
22	CFT. APARTMENT 2x silencers	N	A/W	1,2	2000 Lakeshore Dr., New Orleans, LA 70148
					TOTAL PAIRS

[illegible][illegible]

Production Schedule - Q3 2024					
PRODUCTION		CALL	ART DEPARTMENT		CALL
Director	Sam Lewis	7:00 AM	Production Designer	John Smith	7:00 AM
Producer	Emily Sullivan	7:00 AM	Art Director	Kathleen Ford	7:00 AM
1st AD	Lauren Kravis	7:00 AM	Prop Master	Justin Price	7:00 AM
2nd AD/Producer	Nick Manning	7:00 AM	Art Assistant	Alex Green	7:00 AM
PA	Maddie Frost	7:00 AM	Art Assistant	James Parker	HOLD
PA	Felipe Torres	HOLD	MAKE UP		CALL
PA	Catalina Gomez	7:00 AM	Hair/Makeup	Kristina Nelson	7:00 AM
Script Supervisor	Heidi Cavalieri	7:00 AM	Hair/Makeup	William White	HOLD
CAMERA		CALL	COSTUME		CALL
Cinematographer	Mary Decker	7:00 AM	Costume Designer	Cynthia Oliver	7:00 AM
1st AC	Leslie Hollister	7:00 AM	Costume Assistant	Christy Nelson	HOLD
2nd AC	William Van Roof	7:00 AM	CRAFT SERVICES		CALL
3rd AC	Eve Kubby	HOLD	Craft Services	Justin Frost	7:00 AM
FOOD		CALL	Craft Services	Max Kravis	HOLD
Sound Mixer	Emily Sullivan	7:00 AM			
Music Director	Johnny Clement	7:00 AM	MUSIC THE SCORE		CALL
Grip and Electric		CALL	STY	David Johnson	7:00 AM
Gaffer	Freddie Myatt	7:00 AM	Stills	Peter Hoffmann	7:00 AM
Key Grip	Berry Cunningham	7:00 AM			
Grip	Kelso Ponce	7:00 AM			
Grip	James Pierce	HOLD			

## APPENDICES

### Appendix I: Casting Breakdown

# *THE WATER CLOCK*

A University of New Orleans Graduate Thesis Film by Amy Laws

AUDITIONS: 8/25 - 8/27

SHOOT DATES: 10/27 - 10/29 & 11/3 - 11/5

Contact Casting Director Lauren Erwin at [REDACTED] with your headshot, resume, and availability to schedule an audition

### STORYLINE

Once upon a time Joanna and Abigail had a mom. Now all they have is an unreliable envelope of cash slipped under the door late at night. In order to take back some control of her life, Jo fixates on repairing the never ending *drip...drip...dripping* of the sink in their cramped apartment.

### LEADS: (\$125/Day)

[JOANNA] Looks 17-20, Any Ethnicity

Jo has been forced to become a mother to her little sister. Her hardened shell hides the ache she feels for her old life. Tough, Resentful, Protective.

[ABIGAIL] Looks 8-12, Any Ethnicity

Abigail still idolizes her mother and spends her time singing in the school choir, studying her lessons, and wishing for her mom to come home. Innocent, Intelligent.

### SUPPORTING: (Copy Credit, Meals)

[DEZA' RAE] 26-30, Any Ethnicity

Deza'rae is a confident, sympathetic mother of two and Joanna's neighbor. She covers for Jo when the Landlord comes knocking.

[LANDLORD/CLERK] 40-65, Any Ethnicity

Although the Landlord is not seen, his presence is felt and feared throughout the apartments.

**\*\*The same actor will also be cast as the kindly Clerk who assists Joanna with fixing the sink\*\***

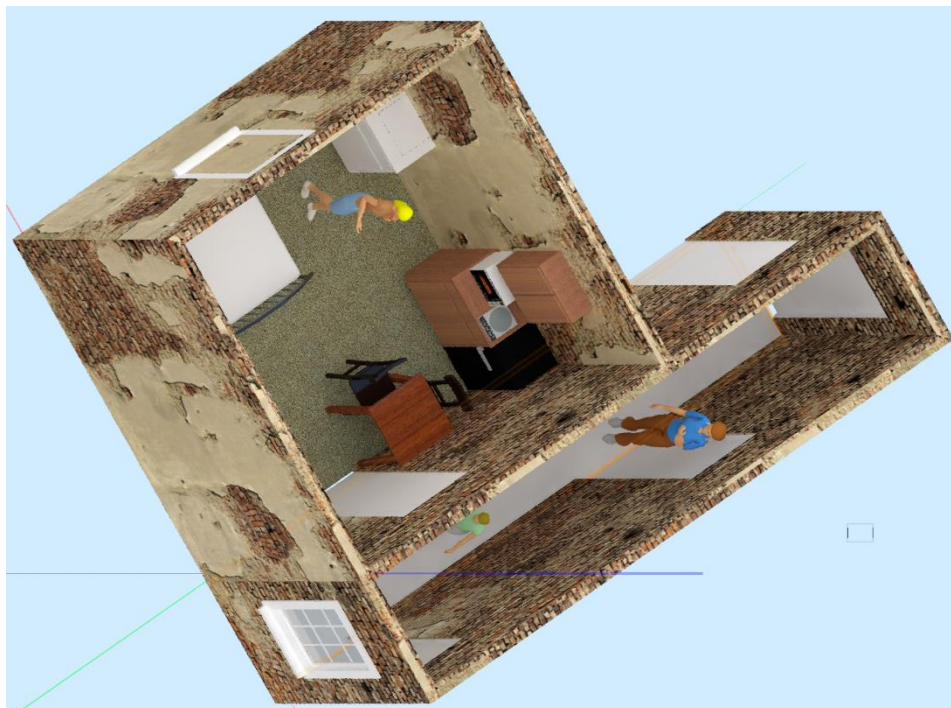
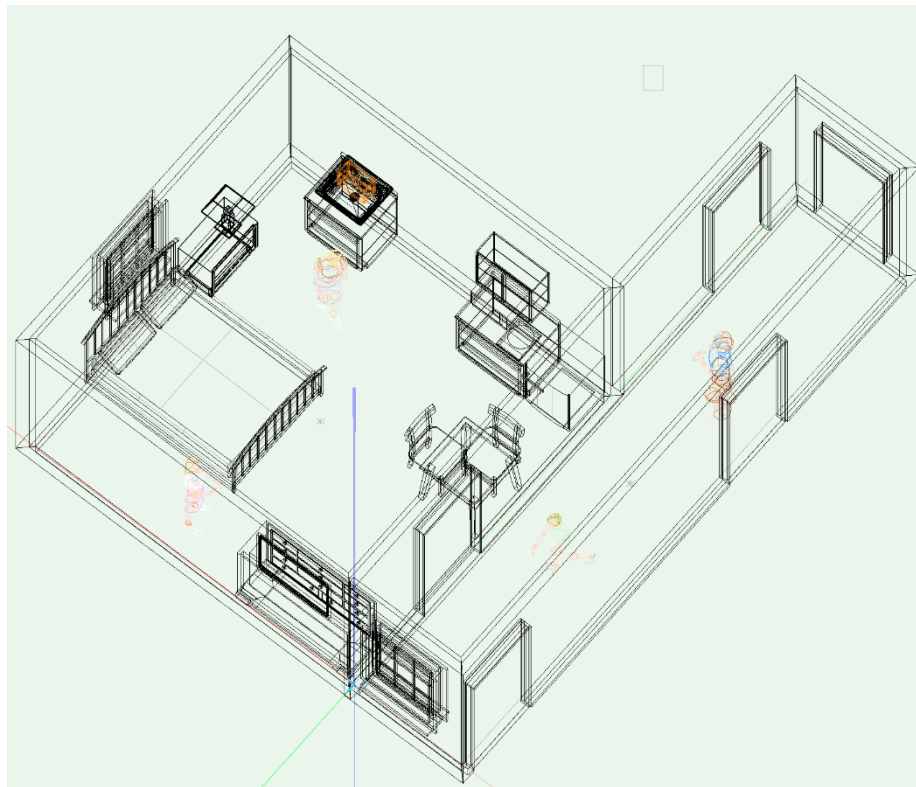
[SASHA] 30s, Any Ethnicity

Sasha exists in a perpetual drug haze. Rare moments of clarity allow her to leave money under the door for her kids. Skittish, Quiet, Feline



## APPENDICES

### Appendix J: 3D Set Model and Construction Stills



## APPENDICES

### Appendix J: 3D Set Model and Construction Stills





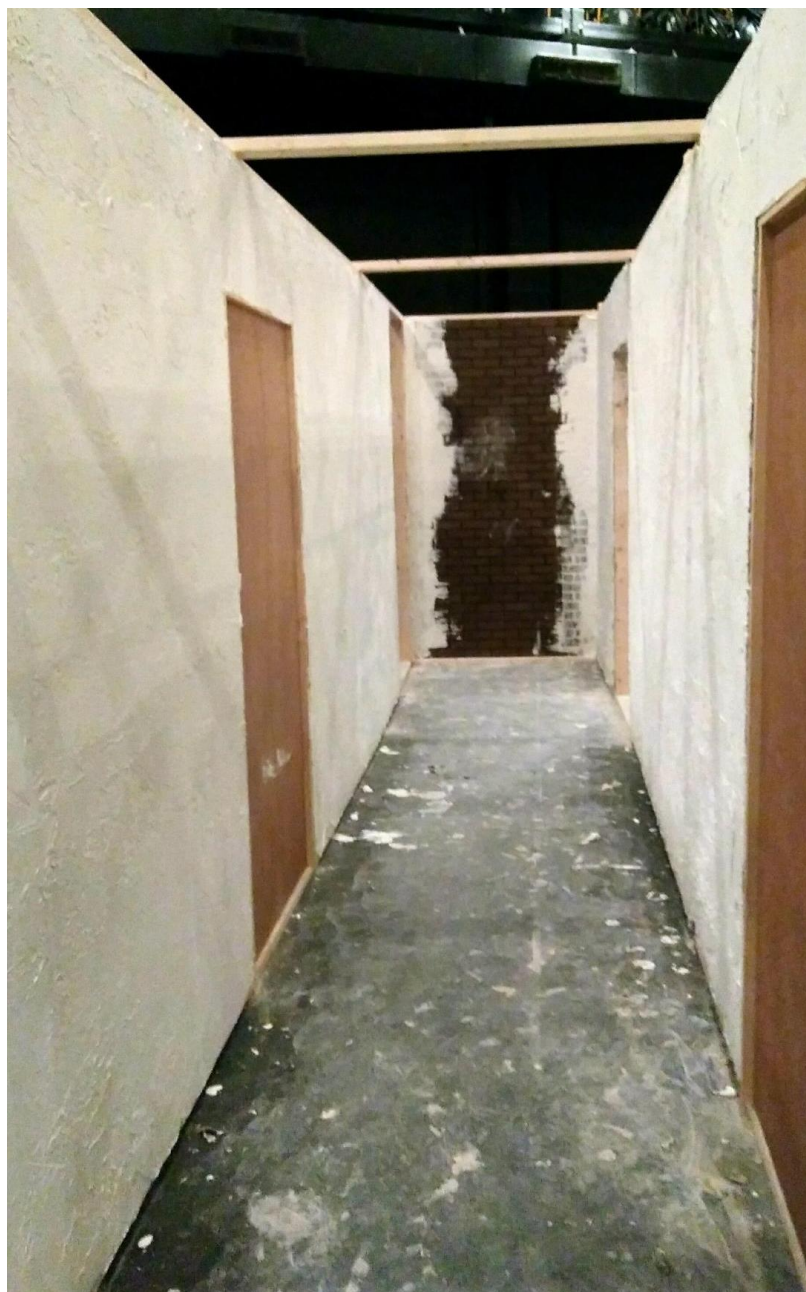
## APPENDICES

### Appendix J: 3D Set Model and Construction Stills



## APPENDICES

### Appendix J: Set Construction Stills





## APPENDICES

### Appendix J: 3D Set Model and Construction Stills



## APPENDICES

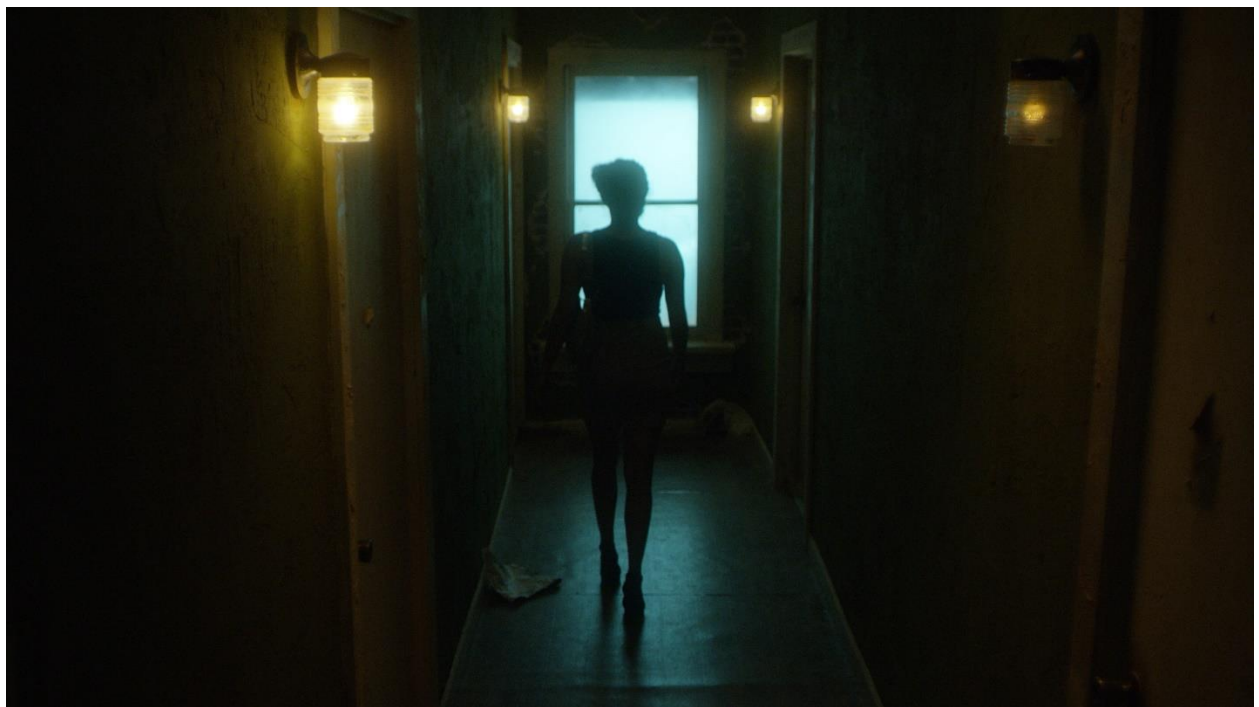
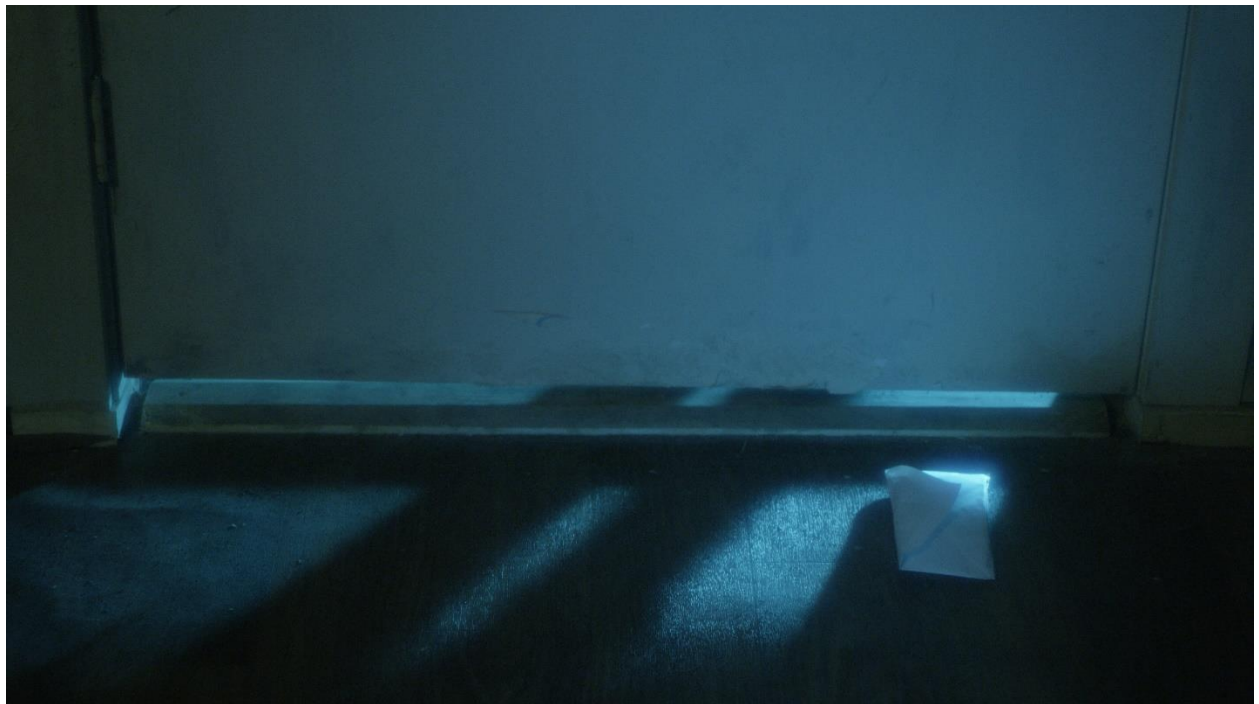
### Appendix J: 3D Set Model and Construction Stills



## APPENDICES

### Appendix K: Production Stills

The following images are not color-corrected.





## APPENDICES

### Appendix K: Production Stills



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### Appendix K: Production Stills



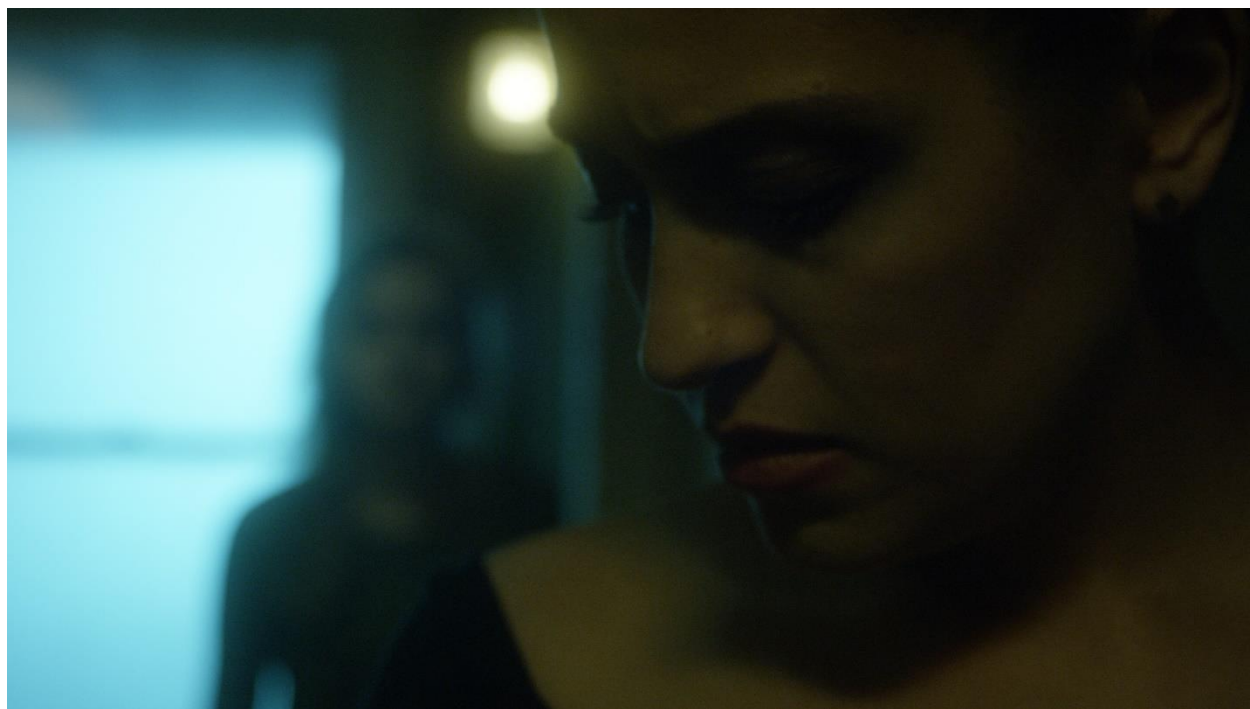
## APPENDICES

### Appendix K: Production Stills



## APPENDICES

### Appendix K: Production Stills





## APPENDICES

### Appendix K: Production Stills





## APPENDICES

### Appendix L: Film Reference

Blu-ray copy of the thesis film *The Water Clock* is located in the Earl K. Long Library.

## **VITA**

Amy Collier Laws was born in Metairie, Louisiana on December 1<sup>st</sup>, 1989. She was raised in New Orleans, Louisiana, and graduated from Cabrini Catholic High School in 2008. She attended Louisiana State University in Baton Rouge and graduated in 2012 with a B.A in English, Creative Writing. She enrolled at the University of New Orleans in the fall of 2015 to pursue a Master of Fine Arts in Film Production. She graduates in December of 2018.